Anthologia Graeca

SELECT EPIGRAMS

FROM THE

GREEK ANTHOLOGY

EDITED WITH REVISED TEXT TRANSLATION
INTRODUCTION AND NOTES BY

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ἔτι που πρώϊμα λευκόϊα.

MELEAGER in *Anth. Pal.* iv. 1.

Dim now and soil'd,
Like the soil'd tissue of white violets
Left, freshly gathered, on their native bank.

ARNOLD, *Sohrab and Rustum.*

PREFACE TO THE SECOND EDITION

(1906)

THE volume published under this title in 1890 has been for some years out of print. In reprinting it, the opportunity has been taken to revise the text, translation and notes carefully throughout, to rewrite considerable portions of the introduction, and also to make some modifications in the contents of the selection.

The purpose of this book, as stated in the preface to the original edition, was to present, in such a form as would appeal to the lover of literature and not be ungrateful to the scholar, a collection of all the best extant Greek epigrams. Among the five hundred epigrams included in it—less than one in ten of the whole number extant—will be found, according to the editor's best judgment, all which are of the first excellence in any style. The definitions and exceptions subject to which this purpose has been carried out are explained in the introductory essay.

It would be easy to agree on three-fourths of the matter to be included in such a scope. With regard to the remainder, perhaps hardly any two persons would be in exact accordance. Many epigrams have their special merit or interest, and also their special weakness or points of inferiority. With those which lie on the border-line—and of these there are certainly scores and may be hundreds—the decision has to be made on a balance of very slight considerations, and becomes in the last resort one of personal taste rather than of any strict or definable principle.

The selection originally made has been received by competent judges with a favour which I desire gratefully to acknowledge; and I have not been able to improve upon it to any very considerable extent. It may be convenient here to indicate the exact differences in content between this and the earlier edition. Ten epigrams formerly included have been omitted (I. 16, 20, 57; II. 14, 17; IV. 28; V. 16; X. 13, 34, 44). Twenty have been added; namely, those now numbered I. 15, 19, 44, 57; II. 16, 24, 27; III. 6, 26, 40, 59; IV. 13, 34, 46; V. 16; VII. 6; VIII. 14; XI. 26, 50; XII. 19. No author has disappeared from the collection; five new authors are added to it—Damascius, Isidorus, Phaennus, Phanias, and Thucydides. The net result is to give a slightly greater preponderance to Greek as against Byzantine work; but it is so slight as to be hardly noticeable.

As regards the Greek Anthology it still remains true that the work of Friedrich Jacobs remains unsuperseded after a century. His seventeen volumes, which appeared between 1794 and 1817, represented the high-water mark of the scholarship of their time. Until the great revival of classical studies in the latter part of the nineteenth century, and the new life breathed into them by the creation of scientific archaeology and the application of the new historical method, little more remained to be done. But with the modern armament of scholarship it should be possible, and if possible it is certainly desirable, to bring the splendid work of a hundred years ago up to date. Much light has still to be thrown, not only on the contents and history of the Anthology, but on the whole of Greek life, art, and thought as illustrated by it with a fulness and intimacy which are in some respects unique. A solid beginning has been made towards this work by the critical edition of

H. Stadtmüller now in course of appearance. The two volumes of this edition published in 1894 and 1899 only extend as far as the end of the seventh book of the Palatine Anthology. His work is so accurate and thorough that scholars must await the remaining volumes with an eagerness which it is difficult to keep from passing into impatience. When this new text is completed, 'and even before' in the phrase of Glaucon in the *Republic*, it may be hoped that some scholar or association of scholars in this country will base upon it a complete edition worthy of modern scholarship on its literary and historical, no less than on its textual side. No more important work than this remains to be done in the field of Greek letters; and it is hardly to the credit of English scholarship that it still awaits accomplishment.

The two editions of Jacobs have through time become rare, though not at all inaccessible; and they are absolutely indispensable for any serious study of the Greek epigram throughout the sixteen centuries of its history. They are, *Anthologia Graeca sive Poetarum Graecorum lusus ex recensione Brunckii; indices et commentarium adiecit Friedericus Jacobs*, Leipzig, 1794-1814: four volumes of text and nine of indices, prolegomena, commentary, and appendices; and *Anthologia Graeca ad fidem codicis olim Palatini nunc Parisini ex apographo Gothano edita; curavit epigrammata in Codice Palatino desiderata et annotationem criticam adiecit Fridericus Jacobs*, Leipzig, 1813-1817: two volumes of text and two of critical notes. For ordinary purposes the only good text of the Anthology is that in Didot's *Bibliothèque Grecque*, with a Latin translation and a brief commentary by various hands; the first two volumes of which, edited by F. Dübner, appeared in 1864, and the third, edited by E. Cougny, in 1890. This third volume contains a com-

plete collection up to the date of its compilation of all extant Greek epigrams not in the Anthology. In such a collection there is of course no finality; fresh material continues, though slowly, to accumulate so long as fresh monuments are brought to light by research. At any moment a substantial addition might be made to the contents of our Anthology by the re-discovery of the lost MS. mentioned below on page 24 of the Introduction.

It only remains to add a few words in explanation of the commentary in this volume. It is founded on Jacobs throughout, and what is derived in it from him is here acknowledged once for all. Readings or notes taken from subsequent critics are given with the name of their author. But the received text is printed without comment, except where it is doubtful or obscure, both in the epigrams taken from the Anthology proper, and in those selected from other sources. Among these, special mention should be made of G. Kaibel's very valuable work, *Epigrammata Graeca ex lapidibus conlecta*, 1878.

Epigrams from the Anthology are quoted by the sections of the Palatine Anthology (*Anth. Pal.*) and the appendix of epigrams in the Planudean Anthology which are not in the Palatine MS. (*App. Plan.*), as numbered in the latter of Jacobs' two editions and in the Paris edition named above. The numbering in Stadtmüller's edition, which will doubtless become the vulgate when completed, varies from this throughout the fifth section, the *Amatoria*, owing to the fact that he prints the three prefatory lines heading that section without a number, so that the remaining contents become Nos. 1-308 instead of 2-309: his V. 309 being the epigram numbered VI. 1* in the earlier editions.

The references in the notes to Bergk's *Lyrici Graeci* are to the pages of the fourth edition.

PREFACE TO THE THIRD EDITION

In revising this volume for a new edition, a number of minor errors have been corrected, some fresh notes added, and the wording in a few passages of the Introduction modified. Otherwise, the contents remain substantially unchanged.

The preface to the second edition has for the sake of convenience been reprinted as it stood. In one matter, however, what I wrote there is unhappily no longer applicable. The great critical edition of the Anthology, mentioned as in course of production, was destined never to be completed. Hugo Stadtmüller died in 1906, when the work to which he had devoted his life was only half done. His third volume was left sufficiently advanced for the first half of it to be published after his death; this extends as far as the end of the ninth section of the Palatine Anthology. But the general introduction, which he had, for adequate reasons, deferred until he should be able to set forth the full text of the seventh and ninth sections of the Palatine Anthology in connection with it, remains unwritten. This loss is for the present, and perhaps for a long time to come, irreparable. But I would urge once more on English scholars the task of continuing and supplementing Stadtmüller's work. What is called for is, first, the completion of a critical text, and then, the use of that text as the basis for a commentary, which would indeed require immense reading, wide research, and untiring industry, but which if accomplished would be of high value towards illustrating the thought, art, and life of the Graeco-Roman world.

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INTRODUCTION

I

THE Greek word 'epigram' in its original meaning is precisely equivalent to the Latin word 'inscription'; and it probably came into use in this sense at a very early period of Greek history, anterior even to the invention of prose. Inscriptions at that time, if they went beyond a mere name or set of names, or perhaps the bare statement of a simple fact, were normally in verse, then the single vehicle of organised expression. Even after prose was in full use, an obvious propriety remained in the metrical form as being at once more striking and more easily retained in the memory; while in the case of epitaphs and dedications—for the earlier epigram falls almost entirely under these two heads—religious feeling and a sense of what was due to ancient custom aided the continuance of the old tradition. Herodotus in the course of his History quotes epigrams of both kinds; and with him the word *ἐπίγραμμα* is just on the point of acquiring its literary sense, though this is not yet fixed definitely. In his account of the three ancient tripods dedicated in the temple of Apollo at Thebes,[1] he says of one of them, *ὁ μὲν δὴ εἷς τῶν τριπόδων ἐπίγραμμα ἔχει*, and then quotes the single hexameter line engraved upon it. Of the other two he says simply, 'they say in hexameter,' *λέγει ἐν ἑξαμέτρῳ τόνῳ*. Again, where he describes the funeral monuments at Thermopylae,[2] he uses the words *γράμμα* and *ἐπίγραμμα* almost in the sense of sepulcral epigrams; *ἐπιγέγραπται γράμματα λέγοντα τάδε*, and a little further on, *ἐπικοσμήσαντες ἐπιγράμμασι καὶ στήλῃσι*, 'epitaphs and monuments.' Among these epitaphs is the celebrated couplet of Simonides[3] which has found a place in all subsequent Anthologies.

[1] Hdt. v. 59. [2] Hdt. vii. 228. [3] III. 4 in this selection.

In the Anthology itself the word does not however in fact occur till a late period. The proem of Meleager to his collection uses the words ἀοιδή, ὕμνος, μέλισμα, ἔλεγος, all vaguely, but has no term which corresponds in any degree to our epigram. That of Philippus has one word which describes the epigram by a single quality; he calls his volume an ὀλιγοστιχία or collection of pieces not exceeding a few lines in length. In an epitaph by Diodorus, a poet of the Augustan age, occurs the phrase γράμμα λέγει,[1] in imitation of the phrase of Herodotus just quoted. This is, no doubt, an intentional archaism; but the word ἐπίγραμμα itself does not occur in the collection until the Roman period. Two epigrams on the epigram,[2] one Roman, the other Roman or Byzantine, are preserved, both dealing with the question of its proper length. The former, by Parmenio, merely says that an epigram of many lines is bad—φημὶ πολυστιχίην ἐπιγράμματος οὐ κατὰ Μούσας εἶναι. The other is more definite, but unfortunately ambiguous in expression. It runs thus:

Πάγκαλόν ἐστ' ἐπίγραμμα τὸ δίστιχον· ἢν δὲ παρέλθῃς
τοὺς τρεῖς, ῥαψῳδεῖς κοὐκ ἐπίγραμμα λέγεις.

The meaning of the first part is plain; an epigram may be complete within the limits of a single couplet. But do 'the three' mean three lines or three couplets? 'Exceeding three' would, in the one case, mean an epigram of four lines, in the other, of eight. As there cannot be an epigram of three lines in couplet-verse, it would seem rather to mean the latter. Even so the statement is an exaggeration; some of the best epigrams extend to eight lines. But it is true that the epigram may 'have its nature and stop,' in the phrase of Aristotle,[3] within a single couplet; and we shall find that generally in those of eight lines, as without exception in those of more than eight, there is either some repetition of idea not necessary to the full expression of the thought, or some redundance of epithet or detail too florid for the purest taste, or, as in most of the Byzantine epigrams, a natural verbosity which affects the style throughout and weakens the force and directness of the epigram.

[1] *Anth. Pal.* vi. 348. [2] *Anth. Pal.* ix. 342, 369. [3] *Poet.* 1449 *a.* 14.

The notorious difficulty of giving any satisfactory definition of poetry is almost equalled by the difficulty of defining with precision any one of its kinds; and the epigram in Greek, while it always remained conditioned by being in its essence and origin an inscriptional poem, took in the later periods so wide a range of subject and treatment that it can perhaps only be limited by certain abstract conventions of length and metre. Sometimes it becomes in all but metrical form a lyric; sometimes it hardly rises beyond the versified statement of a fact or an idea; sometimes it is barely distinguishable from a snatch of pastoral. The shorter pieces of the elegiac poets might very often well be classed as epigrams but for the uncertainty, due to the form in which their text has come down to us, whether they are not in all cases, as they undoubtedly are in some, portions of longer poems. Many couplets and quatrains of Theognis fall under this head; and an excellent instance on a larger scale is the fragment of fourteen lines by Simonides of Amorgos,[1] which is the exact type on which many of the later 'epigrams of life' are moulded. In such cases *respice auctoris animum* is a safe rule; what was not written as an epigram is not an epigram. Yet it has seemed worth while to illustrate this rule by its exceptions; and there will be found in this collection fragments of Mimnermus and Theognis[2] which in everything but the actual circumstance of their origin satisfy any requirement which can be made. In the Palatine Anthology itself, indeed, there are a few instances[3] where this very thing is done. As a rule, however, these short passages belong to the class of *γνῶμαι* or moral sentences, which, even when expressed in elegiac verse, is sufficiently distinct from the true epigram. One instance will make this plain. In the Anthology there occurs the couplet:[4]

Πᾶν τὸ περιττὸν ἄκαιρον· ἐπεὶ λόγος ἐστὶ παλαιός,
ὡς καὶ τοῦ μέλιτος τὸ πλέον ἐστὶ χολή.

This is a 'sentence' merely; an abstract statement of a

[1] Simon. fr. 85 Bergk.
[2] xii. 6, 18, 39, in this selection.
[3] *Anth. Pal.* ix. 50, 118, x. 113.
[4] *App. Plan.* 16.

moral idea, with an illustration attached to it. Compare with it another couplet[1] in the Anthology:

> Αἰὼν πάντα φέρει· δολιχὸς χρόνος οἶδεν ἀμείβειν
> οὔνομα καὶ μορφὴν καὶ φύσιν ἠδὲ τύχην.

Here too there is a moral idea; but in the expression, abstract as it is, there is just that note of style, that imaginative touch, which give it at once the gravity of an inscription and the quality of a poem.

Again, many so-called epigrams are little more than stories told shortly in elegiac verse, much like the stories in Ovid's *Fasti*. Here the inscriptional quality, perhaps in many instances due to the verses having been actually written for paintings or sculptures, is the surest test. It is this quality that just makes an epigram of the sea-story told by Antipater of Thessalonica, and of the legend of Eunomus the harp-player;[2] while other stories, such as those told of Pittacus, of Euctemon, of Serapis and the murderer,[3] both tend to exceed the reasonable limit of length, and have in no degree either the lapidary precision or the imaginative tension which would be necessary to make them more than *contes* or tales in verse. Once more, the fragments of idyllic poetry which by chance have come down to us in the Anthology,[4] beautiful as they are, are in no sense epigrams, any more than the lyrics ascribed to Anacreon which form an appendix to the Palatine collection, or the quotations from the dramatists, Euripides, Menander, or Diphilus,[5] which have also at one time or another become incorporated with it.

In brief then, the epigram in its first intention may be described as a very short poem summing up as though in a memorial inscription what it is desired to make permanently memorable in a single action or situation. It must have the compression and conciseness of a real inscription, and in proportion to the smallness of its bulk must be highly finished, evenly balanced, simple, and lucid. In literature it holds something of the same place as is held in art by an

[1] *Anth. Pal.* ix. 51.
[2] *Anth. Pal.* ix. 269, vi. 54.
[3] *Anth. Pal.* vii. 89, ix. 367, 378.
[4] *Anth. Pal.* ix. 136, 362, 363, 440.
[5] *Anth. Pal.* x. 107, xi. 438, 439.

engraved gem. But if the definition of the epigram is only fixed thus, it is difficult to exclude almost any very short poem that conforms externally to this standard; while on the other hand the chance of language has restricted the word in its modern use to a sense which it never bore in Greek at all, defined in the line of Boileau, *un bon mot de deux rimes orné*. This sense was made current more especially by the epigrams of Martial, which as a rule lead up to a pointed end, sometimes a witticism, sometimes a verbal fancy, and are quite destitute of the higher imaginative qualities. No good epigram sacrifices its finer poetical substance to the desire of making a point; and none of the best depend on having a point at all. From looking too exclusively at the Latin epigrammatists, who all belonged to a debased period in literature, some persons have been led to speak of the Latin as distinct from the Greek sense of the word 'epigram.' But in the Greek Anthology the epigrams of contemporary writers have the same quality. The fault was that of the age, not of the language.

II

While the epigram is thus somewhat incapable of strict formal definition, for all practical purposes it may be confined in Greek poetry to pieces written in a single metre, the elegiac couplet. This was the form of verse appropriated to inscriptions from the earliest recorded period.[1] Traditionally ascribed to the invention of Archilochus or Callinus, the elegiac couplet, like the epic hexameter itself, first meets us full grown.[2] The date of Archilochus of Paros may be fixed pretty nearly at 700 B.C. That of Callinus of Ephesus is

[1] The first inscriptions of all were probably in hexameter: cf. Hdt. v. 59.

[2] Horace, *A. P.* ll. 75-8, leaves the origin of elegiac verse in obscurity. When he says it was first used for laments, he probably follows the Alexandrian derivation of the word ἔλεγος from ἒ λέγειν. The *voti sententia compos* to which he says it became extended is interpreted by the commentators as meaning amatory poetry. If this was Horace's meaning he chose a most singular way of expressing it. Any one would naturally suppose that he meant the poems of thanksgiving accompanying dedicated offerings.

perhaps earlier. It may be assumed with probability that elegy was an invention of the early Ionian civilisation among the Greek colonies of the eastern coast of the Aegean. That age succeeded, at an interval which cannot be precisely fixed, the age which had produced the Iliad and the Odyssey. From the first the elegiac metre was instinctively recognised as the one best suited for inscriptional poems. Originally indeed it had a much wider application, as it afterwards had again with the Alexandrian poets ; it seems to have been the common metre for every kind of poetry which was neither purely lyrical on the one hand, nor on the other included in the definite scope of the heroic hexameter. The name ἔλεγος, 'wailing' (if that be the etymological meaning of the word, which is at least doubtful), is not found before the sixth century B.C., when from the frequency of its use for funeral inscriptions the metre had acquired a mournful connotation, and became the *tristis elegeïa* of the Latin poets. But the war-chants of Callinus and Tyrtaeus, and the political poems of the latter, both written in elegiac verse, are at least fifty years earlier in date than the elegies of Mimnermus, the first of which we have certain knowledge : and in Theognis, a hundred years later than Mimnermus, the metre becomes a vehicle for the utmost diversity of subject, and a vehicle so facile and flexible that it never seems unsuitable or inadequate. For at least eighteen hundred years it remained a living poetical form, through all that time never undergoing any serious modification of structure.[1] Almost up to the end of the Greek Empire of the East it continued to be written, in imitation it is true of the old poets, but still with the freedom of a language in common and uninterrupted use. As in the heroic hexameter the nascent Greek genius invented the most fluent, stately, and harmonious metre for continuous narrative poetry which has yet been invented by man, so in the elegiac couplet it solved the problem, hardly a less difficult one, of a metre which would refuse nothing, which could rise to the occasion and sink with it, and be

[1] Mr. F. D. Allen's treatise *On Greek Versification in Inscriptions* (Boston, 1888) gives an account of the slight changes in structure (caesura, etc.) between earlier and later periods.

equally suited to the epitaph of a hero or the verses accompanying a birthday present, a light jest or a profound moral idea, the sigh of a lover or the lament over a perished Empire.[1]

The Palatine Anthology as it has come down to us includes a small proportion, less than one in ten, of poems in other metres than the elegiac. Some do not properly belong to the collection, as for instance the three lines of iambics heading the fifth section and the two hendecasyllabics at the end of it, or the two hexameters at the beginning of the sixth section. These are hardly so much insertions as accretions. Apart from them there are only four non-elegiac pieces among the three hundred and eighty amatory epigrams. The three hundred and fifty-eight dedicatory epigrams include sixteen in hexameter and iambic, and one in hendecasyllabic; and among the seven hundred and fifty sepulcral epigrams are forty-two in hexameter, iambic, and other mixed metres. The ninth section, as one would expect from the more miscellaneous nature of its contents, has a larger proportion of non-elegiac pieces. Of the eight hundred and twenty-seven epigrams no less than a hundred and twenty-nine are in hexameter (they include a large number of single lines), twenty-seven in iambic, and six others in various unusual metres, besides one which comes in strangely enough. It is in prose: and is the inscription in commendation of the water of the Thracian river Tearos engraved on a pillar by Darius, transcribed from Herodotus.[2] The odd thing is that it should ever have found its way into a collection of verse. The tenth section includes a score of hexameter and iambic fragments, some of them proverbial lines, others extracts from the tragedians. The eleventh has five-and-twenty in hexameter, iambic, and hemiambic, out of four hundred and forty-two. The section known as the *Musa Stratonis*, in which the hand of the Byzantine editor has had a less free play, is entirely in elegiac. But the short appendix next following it in the Palatine MS. consists entirely of epigrams in various metres, chiefly composite. Of

[1] Cf. III. 2, VII. 4, X. 26, XII. 18, I. 29, IX. 23, in this selection.

[2] *Anth.Pal.* ix. 703; Hdt. iv. 91.

the two thousand eight hundred and thirteen epigrams which constitute the Palatine Anthology proper (sections V., VI., VII., IX., X., and XI.), there are in all a hundred and seventy-five in hexameter, seventy-seven in iambic, and twenty-two in various other metres. In practice, when one comes to make a selection, the exclusion of all non-elegiac pieces leads to no difficulty.

Nothing illustrates more vividly the essential unity and continuous life of Greek literature than this chain of poems, reaching from the period of the earliest certain historical records down to a time when modern poetry in the West of Europe had already established itself; nothing could supply a better and simpler corrective to the fallacy, still too common, that Greek history ends with the conquests of Alexander, or Greek literature in the chaos of the third century A.D. It is one of the bridges across the profound gulf which separates, to the popular view, the sunset of the Western Empire of Rome from the dawn of the Italian Republics and the kingdoms of France and England. That gulf to most persons seems impassable, and it is another world which lies across it. But here one sees how that distant and strange world stretches out its hands to touch our own. The fresh burst of epigrammatic poetry under Justinian took place when the Consulate of Rome, after more than a thousand years' currency, at last ceased to mark the Western year. While Constantinus Cephalas was compiling his Anthology, adding to the treasures of past times much recent and some contemporary work, Athelstan of England inflicted that defeat on the Danes at Brunanburh, the song of which is one of the noblest records of our own early literature; and before Planudes made the last additions the Divine Comedy was already written, and our English poetry had broken out into the full sweetness of its flower:

> Bytuene Mersh ant Averil
>   When spray biginneth to springe,
> The lutel foul hath hire wyl
>   On hyre lud to synge.[1]

It is startling to think that so far as the date goes this might have been included in the Planudean Anthology.

[1] From the Leominster MS. (Harl. 2253) of circ. A.D. 1307.

Yet this must not be pressed too far as indicating a continuance of life in Greek poetry. Art and literature at the Byzantine Court, like the polity and religion of the Lower Empire, were a matter of rigid formalism; and so an epigram by Cometas Chartularius differs no more in style and spirit from an epigram by Agathias than two ivory diptychs of corresponding dates. The later is a copy of the earlier, executed in a somewhat inferior manner. Even in the revival of poetry under Justinian it is difficult to be sure how far the poetry was in any real sense native, and how far it is parallel to the Latin verses of Renaissance scholars. The vocabulary of these poets is practically the same as that of Callimachus; but the vocabulary of Callimachus too is practically the same as that of Simonides. The Greek genius in its prime not only mastered the forms of poetry, but imposed them irreversibly on the Greek language.

III

The material out of which this selection has been made is principally that immense mass of epigrams known as the Greek Anthology. An account of this celebrated collection and the way in which it was formed will be given presently; here it will be sufficient to say that, in addition to about four hundred Christian epigrams of the Byzantine period, it contains some three thousand seven hundred epigrams of all dates from 700 B.C. to 1000 A.D. or even later, preserved in two Byzantine collections, the one probably of the tenth, the other of the fourteenth century, named respectively the Palatine and Planudean Anthologies. The great mass of the contents of both is the same; but the former contains a large amount of material not found in the latter, and the latter a small amount not found in the former.

For much the greatest number of these epigrams the Anthology is the only source. But many are also found cited by various authors or contained among their other works. It is not necessary to pursue this subject into detail. A few typical instances are the citations of the epitaph by Simonides on the three hundred Spartans who

fell at Thermopylae, not only by Herodotus[1] but by Diodorus Siculus and Strabo, the former in a historical, the latter in a geographical treatise: of the epigram by Plato on the Eretrian exiles[2] by Philostratus in his Life of Apollonius; of many epigrams purporting to be written by philosophers, or actually written upon them or their works, by Diogenes Laërtius in his Lives of the Philosophers. Plutarch among the vast mass of his historical and ethical writings quotes incidentally a considerable number of epigrams. A very large number are quoted by Athenaeus in that treasury of odds and ends, the *Deipnosophistae.* A great many too are cited in the lexicon which goes under the name of Suidas, and which, beginning at an unknown date, continued to receive additional entries certainly up to the eleventh century.

These same sources supply us with a considerable gleaning of epigrams which either were omitted by the collectors of the Anthology or have disappeared from our copies. The present selection for example includes epigrams found in an anonymous Life of Aeschylus: in the *Onomasticon* of Junius Pollux, a grammarian of the early part of the third century, who cites from many lost writings for peculiar words or constructions: and from the works of Athenaeus, Diogenes Laërtius, Plutarch, and Suidas mentioned above. The more famous the author of an epigram was, the more likely does it become that his work should be preserved in more than one way. Thus, of the thirty-one epigrams ascribed to Plato, while all but one are found in the Anthology, only seventeen are found nowhere else. Eleven are quoted by Diogenes Laërtius; and thirteen wholly or partially by Athenaeus, Suidas, Apuleius, Philostratus, Gellius, Macrobius, Olympiodorus, Apostolius, and Thomas Magister. On the other hand the one hundred and thirty-four epigrams of Meleager, representing a peculiar side of Greek poetry in a perfection not elsewhere attainable, exist in the Anthology alone.

Beyond these sources, which may be called literary, there is another class of great importance: the monumental. An

[1] *Anth. Pal.* vii. 249; Hdt. vii. 228. [2] *Anth. Pal.* vii. 256.

epigram purports to be an inscription actually carved or written upon some monument or memorial. Since archaeology became systematically studied, original inscriptions, chiefly on marble, are from time to time brought to light, many of which are in elegiac verse. The admirable selection of Kaibel[1] has made it superfluous to traverse the vast folios of the *Corpus Inscriptionum* in search of what may still be hidden there. It supplies us with several epigrams of real literary value; while the best of those discovered up to the end of the eighteenth century are included in appendices to the great works of Brunck and Jacobs. Most of these inscriptions are naturally sepulcral. They are of all ages and countries within the compass of Graeco-Roman civilisation, from the epitaph, magnificent in its simplicity, sculptured on the grave of Cleoetes the Athenian, when Athens was still a small and insignificant town, to the last outpourings of the ancient spirit on the tombs reared, among strange gods and barbarous faces, over Paulina of Ravenna or Vibius Licinianus of Nîmes.[2]

It has already been pointed out by how slight a boundary the epigram is kept distinct from other forms of poetry, and how in extreme cases its essence may remain undefinable. The two fragments of Theognis and one of Mimnermus included here[3] illustrate this. They are examples of a large number like them, which are not, strictly speaking, epigrams; being probably passages from continuous poems, selected, at least in the case of Theognis, for an abridged edition of his works.

The epigrams extant in literature which are not in the Anthology are, with a few exceptions, collected in the appendix to the edition of Jacobs, and are reprinted from it in modern texts. They are about four hundred in number, and raise the total number of epigrams in the Anthology to about four thousand five hundred; to these must be added some two thousand inscriptional epigrams, which receive additions year by year as new explorations are carried on. It is, of course, but seldom that these last

[1] *Epigrammata Graeca ex lapidibus conlecta.* Berlin, 1878.

[2] III. 37, 50, XI. 49, in this selection.

[3] XII. 6, 18, 39, in this selection.

have distinct value as poetry. Those of the best period indeed, and here the best period is the sixth century B.C., have always a certain accent, even when simplest and plainest, which reminds us of the palace whence they came. Their simplicity is more thrilling than any eloquence. From the exotic and elaborate word-embroidery of the decadence we turn to their delicate colour and pure firm outline with relief and delight. It will suffice to quote two instances; the lines placed by a father over his son:

> Σῆμα πατὴρ Κλεόβουλος ἀποφθιμένῳ Ξενοφάντῳ
> θῆκε τόδ' ἀντ' ἀρετῆς ἠδὲ σαοφροσύνης.[1]

(This monument to dead Xenophantus his father Cleobulus set up, for his valour and wisdom);

and these, on the tomb of an unmarried girl:

> Σῆμα Φρασικλείας· κούρη κεκλήσομαι αἰεί,
> ἀντὶ γάμου παρὰ θεῶν τοῦτο λαχοῦσ' ὄνομα.[2]

(The monument of Phrasicleia; I shall for ever be called maiden, having got this name from the gods instead of marriage.)

So touching in their stately reserve, so piercing in their delicate austerity, these epitaphs are in a sense the perfection of literature, and yet in another sense almost lie outside its limits. For the workmanship here is all but unconscious; and without conscious workmanship there is not art. In Homer or Sophocles likewise, as in all the best Greek work, there is this wonderful simplicity; but beyond it, or rather beneath it and sustaining it, there is artistic purpose.

IV

From the invention of writing onwards, the inscriptions on monuments and dedicated offerings supplied one of the chief materials of historical record. Their testimony was used by the earliest historians to supplement and reinforce the oral traditions which they embodied in their works.

[1] *Corp. Incr. Att.* 477 B. [2] *Ibid.* 469.

Herodotus and Thucydides quote early epigrams as authority for the history of past times;[1] and when in the latter part of the fourth century B.C. history became a serious study throughout Greece, collections of inscribed records, whether in prose or verse, began to be formed as historical material. The earliest collection of which anything is certainly known was a work by Philochorus,[2] a distinguished Athenian antiquary who flourished about 300 B.C., entitled *Epigrammata Attica.* It appears to have been a transcript of all the ancient Attic inscriptions dealing with Athenian history, and would include the verses engraved on the tombs of celebrated citizens, or on objects dedicated in the temples on public occasions. A century later, we hear of a work by Polemo, called Periegetes, or 'the Guidebook-maker,' entitled *περὶ τῶν κατὰ πόλεις ἐπιγραμμάτων.*[3] This was an attempt to make a similar collection of inscriptions throughout the cities of Greece. Athenaeus also speaks of authors otherwise unknown, Alcetas and Menetor,[4] as having written treatises *περὶ ἀναθημάτων,* in which the catalogues of dedicated objects no doubt included transcripts of the inscriptions attached to them; and these being as a rule in verse, the books in question would be among the earlier collections of monumental poetry. Even less is known with regard to a book 'on epigrams' by Neoptolemus of Paros.[5] The history of Anthologies proper begins for us with Meleager of Gadara.

The collection called the Garland of Meleager, which is the basis of the Greek Anthology as we possess it, was formed by him in the early part of the first century B.C. The scholiast on the Palatine MS. says that Meleager flourished in the reign of the last Seleucus (*ἤκμασεν ἐπὶ Σελεύκου τοῦ ἐσχάτου*). This is Seleucus VI. Epiphanes, the last king of the name, who reigned B.C. 95-93; for it is not probable that the reference is to the last Seleucid, Antiochus XIII.,

[1] Cf. especially Hdt. v. 59, 60, 77; Thuc. i. 132. vi. 54, 59.

[2] Suidas, *s.v.* Φιλόχορος.

[3] Athen. x. 436 D, 442 E.

[4] Athen. xiii. 591 C, 594 D.

[5] Athen. x. 454 F. The date of Neoptolemus is uncertain; he probably lived in the second century B.C.

who acceded B.C. 69, and was deposed by Pompey when he made Syria a Roman province in B.C. 65. The date thus fixed is confirmed by the fact that the collection included an epigram on the tomb of Antipater of Sidon, who, from the terms in which Cicero alludes to him, must have lived till 110 or even 100 B.C., and that it did not include any of the epigrams of Meleager's townsman Philodemus of Gadara, the friend of the L. Calpurnius Piso who was consul in B.C. 58.[1]

This Garland or Anthology has only come down to us as broken up to form the basis of later collections. But the prefatory poem which Meleager wrote for it has fortunately been preserved, and gives us valuable information as to its original contents. This poem,[2] in which he dedicates his work to his friend or patron Diocles, gives the names of forty-seven poets included by him, besides many others of recent times whom he does not specifically enumerate. It will be found below pp. 93-5.

The names of these forty-seven poets (forty-eight including Meleager himself) show that the collection embraced epigrams of all periods from the earliest times up to his own day. Six belong to the early period of the lyric poets ending with the Persian wars; Archilochus, who flourished about 700 B.C., Sappho and Erinna a century afterwards, Simonides and Anacreon about 500 B.C., and a little later, Bacchylides. Five more belong to the fourth century B.C., the period which begins with the destruction of the Athenian empire and ends with the establishment of the Macedonian kingdoms of the Diadochi. Of these, Plato is still within the Athenian period; Hegesippus, Simmias, Anyte, and Phaedimus, all towards the end of the century, mark the beginning of the Alexandrian period. Four have completely disappeared out of the Anthology as we possess it; Melanippides, a celebrated writer of dithyrambic poetry in the latter half of the fifth century B.C., of which a few fragments survive, and Euphemus, Parthenis, and Polycleitus, of whom nothing whatever is known. The remaining thirty-three

[1] *Anth. Pal.* vii. 428; Cic. *Or.* iii. 194. *Pis.* 68-70.
[2] *Anth. Pal.* iv. 1.

poets in Meleager's list all belong to the Alexandrian period, and bring the series down continuously to Meleager himself.

One of the epigrams in the Anthology of Strato[1] professes to be the colophon (*κορωνίς*) to Meleager's collection; but it is a stupid and clumsy forgery of an obviously later date, probably by Strato himself, or some contemporary, and is not worth quoting.

The proem to the Garland contains in single words and phrases many exquisite criticisms. The words 'small, but roses,' used of the poems of Sappho have become proverbial; hardly less true and pointed are those chosen to describe Erinna, Callimachus, and Plato. All the flowers are carefully and appropriately selected with reference to their poets, and the whole is done with the light and sure touch of a critic who is himself also a poet.

A scholiast on the Palatine MS. says that Meleager's Anthology was arranged in alphabetical order (*κατὰ στοιχεῖον*). This seems to mean alphabetical order of epigrams, not of authors; and the statement is borne out by some parts of the Palatine and even of the Planudean Anthologies, where, in spite of the rearrangement under subjects, traces of alphabetical arrangement among the older epigrams are still visible. The words of the scholiast[2] seem to imply that there was no further arrangement by subject. This is in itself improbable, but the facts so far as they can be traced do not lead to any certain conclusion.

The scholiast, in this same passage, speaks of Meleager's collection as an *ἐπιγραμμάτων στέφανος*, and obviously it consisted in the main of epigrams according to the ordinary definition. But it is curious that Meleager himself nowhere uses the word; and from some phrases in the proem it is difficult to avoid the inference that he included other kinds of minor poetry as well. Too much stress need not be laid on the words *ὕμνος* and *ἀοιδή*, which in one form or another are repeatedly used by him; though it is difficult to suppose that 'the hymns of Melanippides,' who is known to have

[1] *Anth. Pal.* xii. 257.

[2] See *infra*, p. 20.

been a dithyrambic poet, can mean not hymns but epigrams.[1] But where Anacreon is mentioned, his μέλισμα and his elegiac pieces are unmistakably distinguished from each other, and are said to be both included; and this μέλισμα must mean lyric poetry of some kind, probably the very hemiambics under the name of Anacreon which are extant as an appendix to the Palatine MS. Meleager's Anthology also pretty certainly included his own Song of Spring,[2] which is a hexameter poem, though it might just come within a loose definition of an epigram. Whether it included idyllic pieces like the *Amor Fugitivus* of Moschus[3] it is not possible to determine.

Besides his great Anthology, Meleager in all probability composed another, of the same class of contents as that subsequently made by Strato. The proem to the Anthology of Philippus, quoted below, speaks of Meleager's 'Garlands' in the plural; and the *Musa Stratonis* includes sixty epigrams by Meleager, which were probably taken from this other collection. One of these[4] has been thought to be the set of verses prefixed to it. But that epigram speaks of Eros, not of Meleager, as the weaver of the garland, and it is not necessary to regard it as anything more than a poem commemorating the boys mentioned.

The next compiler of an Anthology, more than a century after Meleager, was Philippus of Thessalonica. Of this also the proem is preserved.[5] It purports to be a collection of the epigrammatists since Meleager, and is dedicated to the Roman patron of the author. The proem runs thus:

'Having plucked for thee Heliconian flowers, and cut the first-blown blossoms of famous-forested Pieria, and reaped the ears from modern pages, I wove a rival garland, to be like those of Meleager; then do thou, noble Camillus, who knowest the fame of the older poets, know likewise the short pieces of the younger. Antipater's corn-ear shall grace our garland, and Crinagoras like an ivy-cluster; Antiphilus shall

[1] Melanippides, however, also wrote epigrams according to Suidas, *s.v.*, and the phrase of Meleager may possibly mean 'the epigrams of this poet who was celebrated as a hymn-writer.'

[2] *Anth. Pal.* ix. 363. [3] *Anth. Pal.* ix. 440. [4] *Anth. Pal.* xii. 256.

[5] *Anth. Pal.* iv. 2.

glow like a grape-bunch, Tullius like melilote, Philodemus like marjoram: and Parmenio myrtle-berries; Antiphanes as a rose: Automedon ivy, Zonas lilies, Bianor oak, Antigonus olive, and Diodorus violet. Liken thou Euenus to laurel, and the multitude woven in with these to what fresh-blown flowers thou wilt.'

One sees here the decline of the art from its first exquisiteness. There is no appropriate selection in the names of the flowers chosen, and the verse is managed baldly and clumsily. Philippus' own epigrams, of which over seventy are extant, are generally rather dull, chiefly academic exercises, and, in the phrase of Jacobs, *imitatione magis quam inventione conspicua*. But we owe to him the preservation of a large mass of work belonging to the Roman period. The date of Philippus cannot be fixed very precisely. His own epigrams contain no certain allusion to any date later than the reign of Augustus. The Camillus of his proem has been conjecturally identified with M. Furius Camillus Arruntius Scribonianus, consul A.D. 32, who together with another Camillus of the same family was exiled by Claudius, A.D. 53. Of the authors named in his proem, Antiphanes, Euenus, Parmenio, and Tullius have no date determinable from internal evidence. Antigonus has been sometimes identified with Antigonus of Carystus, the author of the *Παραδόξων Συναγωγή*, who lived in the third century B.C. under Ptolemy Philadelphus or Ptolemy Euergetes; but as this Anthology distinctly professes to be of poets since Meleager, he must be another author of the same name. Antipater of Thessalonica, Bianor, and Diodorus are of the Augustan period; Philodemus, Zonas, and probably Automedon, of the generation immediately preceding it. The latest certain allusion in the poems of Antiphilus is to the enfranchisement of Rhodes by Nero in A.D. 53.[1] One of the epigrams under the name of Automedon in the Anthology[2] is on the rhetorician Nicetas, the teacher of the younger Pliny. But there are at least two poets of the name, Automedon of Aetolia and Automedon of Cyzicus, and the former, who is pre-Roman, may be the one included by Philippus. If so,

[1] *Anth. Pal.* ix. 178.

[2] *Anth. Pal.* x. 23.

we need not, with Jacobs, date this collection in the reign of Trajan, at the beginning of the second century, but may place it with greater probability half a century earlier.

In the reign of Hadrian the grammarian Diogenianus of Heraclea edited a collection of epigrams,[1] but nothing is known of it beyond the name. The Anthology contains a good deal of work which may be referred to this period.

The first of the appendices to the Palatine Anthology is the *Παιδικὴ Μοῦσα* of Strato of Sardis. The compiler apologises in a prefatory note for including it, excusing himself with the line of Euripides,[2] *ἥ γε σώφρων οὐ διαφθαρήσεται*. It was a new Anthology of epigrams dealing with this special subject from the earliest period downwards. As we possess it, Strato's collection includes thirteen of the poets named in the Garland of Meleager, two of those named in the Garland of Philippus, and ten others, none of them of much mark, and most of unknown date; the most interesting being Alpheus of Mitylene, who from the style and contents of his epigrams seems to have lived about the time of Hadrian. Had he been, as has also been supposed, an Augustan poet, work of his would almost certainly have been included in the collection of Philippus, and so have found its way into the main body of the Palatine Anthology. Strato is mentioned by Diogenes Laërtius,[3] who wrote at the beginning of the third century; and his own epigram on the physician Artemidorus Capito,[4] who was a contemporary of Hadrian, fixes his approximate date.

How far we possess Strato's collection in its original form it is impossible to decide. Jacobs says he cannot attempt to determine whether Cephalas took it in a lump or made a selection from it, or whether he kept the order of the epigrams. As they stand they have no ascertainable principle of arrangement, alphabetical or of author or of subject. The collection consists of two hundred and fifty-nine epigrams, of which ninety-four are by Strato himself. It has either been carelessly formed, or suffered from interpolation afterwards. Some of the epigrams are foreign to

[1] Suidas *s.v.* *Διογενίανος*.
[2] *Bacch.* 318.
[3] v. 61.
[4] *Anth. Pal.* xi. 117.

the subject of the collection. Six are on women;[1] and four of these are on women whose names end in the diminutive form, Phanion, Callistion, etc., which suggests the inference that they were inserted at a late date and by an ignorant transcriber who confused these with masculine forms. For all the epigrams of Strato's collection the Anthology is the only source.

In the three hundred years between Strato and Agathias, no new Anthology is known to have been made.

The celebrated Byzantine poet and historian Agathias, son of Mamnonius of Myrina, came to Constantinople as a young man to study law in the year 554. In the preface to his History he tells us that he formed a new collection of recent and contemporary epigrams previously unpublished,[2] in seven books, entitled *Κύκλος*. His proem to the Cyclus is extant.[3] It consists of forty-six iambics followed by eighty-seven hexameters, and describes the collection under the symbolism no longer of a flower-garden, but of a feast to which different persons bring contributions (*οὐ στέφανος ἀλλὰ συναγωγή*), a metaphor which is followed out with unrelenting tediousness. The piece is not worth transcription here. He says he includes his own epigrams. After a panegyric on the greatness of the empire of Justinian, and the foreign and domestic peace of his reign, he ends by describing the contents of the collection. Book I. contains dedications in the ancient manner, *ὡς προτέροις μακάρεσσιν ἀνειμένα*: for Agathias was himself a Christian, and indeed the old religion had completely died out even before Justinian closed the schools of Athens. Book II. contains epigrams on statues, pictures, and other works of art; Book III., epitaphs; Book IV., epigrams 'on the manifold paths of life, and the unstable scales of fortune,' corresponding to the hortatory section in the Palatine Anthology; Books V., VI., and VII., humorous, amatory, and convivial epigrams respectively. Agathias, so far as we know, was the first

[1] *Anth. Pal.* xii. 53, 82, 114, 131, 147, 173.

[2] Agathias, *Hist.* i. 1: *τῶν ἐπιγραμμάτων τὰ ἀρτιγενῆ καὶ νεώτερα διαλανθάνοντα ἔτι καὶ χύδην οὑτωσὶ παρ' ἐνίοις ὑποψιθυριζόμενα.* Cf. also Suidas, *s.v.* Ἀγαθίας.

[3] *Anth. Pal.* iv. 3.

who made this sort of arrangement under subjects, which, with modifications, has generally been followed afterwards. His Anthology is lost; and probably perished soon after that of Cephalas was made.

Constantinus Cephalas, a scholar unknown except from the Palatine MS., began again from the beginning. The scholiast to the Garland of Meleager in that MS., after saying that Meleager's Anthology was arranged in alphabetical order, goes on as follows:—'but Constantinus, called Cephalas, broke it up, and distributed it under different heads, viz., the amatory, dedicatory, sepulcral, and illustrative pieces separately, as they are now arranged below in this book.'[1] We must assume that with this rearranged Anthology he incorporated those of Philippus and Agathias, and possibly others also of which no trace is left.

As to the date of Cephalas there is no certain indication. Suidas apparently quotes from his Anthology; but even were we certain that these quotations are not made from original sources, his lexicon contains entries made at different times over a space of several centuries. A scholium to one of the epigrams[2] of Alcaeus of Messene speaks of a discussion on it by Cephalas which took place in the School of the New Church at Constantinople. This New Church was built by the Emperor Basil I., who reigned 867-876. Probably Cephalas lived in the reign of Constantine VII. Porphyrogenitus (911-959), who had a passion for art and literature, and is known to have ordered the compilation of books of excerpts. Gibbon gives an account of the revival of learning which took place under his influence, and of the relations of his court with that of the Western Empire of Otto the Great.

The division into books in the Anthology of Cephalas is founded on that of Agathias. But alongside of the arrangement under subjects we frequently find strings of epigrams by the same author with no particular connection in subject, which are obviously transcribed directly from a collected edition of that author's poems. The delicate methods of modern analysis have not yet been fully applied to dis-

[1] Schol. on *Anth. Pal.* iv. 1.

[2] *Anth. Pal.* vii. 429.

entangle the sources from which Cephalas drew. But it may be worth while to indicate summarily their results as applied to one of the sections of his Anthology, that of the amatory pieces. It contains three hundred and nine epigrams. The last eight of these are miscellaneous additions. The remaining three hundred and one fall clearly into four divisions. The first (1-102) consists chiefly of epigrams of the Roman period, with a few earlier, interspersed among which are thirty-eight by Rufinus, a Byzantine poet who from style and manner should be a contemporary of Agathias, but of whom absolutely nothing else is known but that he was an official at the Byzantine court. All his extant epigrams except one are included in this section, and it has been conjectured that it is a collection formed by him. The second (103-132) contains epigrams also of the Roman period, arranged in alphabetical order, almost undoubtedly transferred as they stand from the Anthology of Philippus. The third (133-214) is made up of the work of Meleager and his predecessors, forty-five out of the eighty-two epigrams being by Meleager himself. This is apparently a portion of the Anthology of Meleager, but no principle of arrangement, whether alphabetical or by author or by subject, can be traced in it. The fourth (215-301) consists wholly (except for one piece by Palladas, and possibly one other by Cometas Chartularius) of the work of Agathias and his contemporaries. Of the eighty-five epigrams, twenty-three are by Agathias himself, and forty by his friend Paulus Silentiarius. The principle of arrangement (which however has become broken in a few instances) clearly was to alternate pieces by Paulus with those of the other epigrammatists of this group. This last division is obviously a section of the Anthology of Agathias.

Maximus Planudes, theologian, grammarian, and rhetorician, lived in the early part of the fourteenth century; in 1327 he was appointed ambassador to the Venetian Republic by Andronicus II. Among his works were translations into Greek of Augustine's *City of God* and Caesar's *Gallic War*. The restored Greek Empire of the Palaeologi was then fast dropping to pieces; the Genoese colony of

Pera usurped the trade of Constantinople and acted as an independent state. We are coming very near the modern world. Planudes was the contemporary of Petrarch and Doria. Andronicus III., the grandson and successor of Andronicus II., married successively members of two families which are still reigning houses of Western Europe, Agnes of Brunswick, and Anne of Savoy.

Planudes made a new Anthology in seven books, founded on that of Cephalas, but with many alterations and omissions. Each book is divided into chapters, which are arranged alphabetically by subject, with the exception of the seventh book, consisting of amatory epigrams, which is not subdivided. In a prefatory note to this book he says he has omitted all indecent or unseemly epigrams, *πολλὰ ἐν τῷ ἀντιγράφῳ ὄντα*. This *ἀντίγραφον* was the Anthology of Cephalas. The contents of the different books are as follows:

Book I.—'Επιδεικτικά, in ninety-one chapters; from the 'Επιδεικτικά of Cephalas, with additions from his 'Αναθηματικά and Προτρεπτικά, and twelve new epigrams on statues.

Book II.—Σκωπτικά, in fifty-three chapters; from the Συμποτικὰ καὶ Σκωπτικά and the Μοῦσα Στράτωνος of Cephalas, with six new epigrams.

Book III.—'Επιτύμβια, in thirty-two chapters; from the 'Επιτύμβια of Cephalas, which are often transcribed in the original order, with thirteen new epigrams.

Book IV.—Epigrams on works of art, monuments, animals, and places, in thirty-three chapters; some from the 'Επιδεικτικά of Cephalas, but for the greater part new.

Book V.—Christodorus' description of the statues in the gymnasium of the Zeuxippus, and a collection of epigrams in the Hippodrome at Constantinople; from appendices to the Anthology of Cephalas.

Book VI.—'Αναθηματικά, in twenty-seven chapters; from the 'Αναθηματικά of Cephalas, with four new epigrams.

Book VII.—'Ερωτικά; from the 'Ερωτικά of Cephalas, with twenty-six new epigrams.

Obviously then the Anthology of Planudes was almost

wholly taken from that of Cephalas, with the exception of epigrams on works of art, which are conspicuously absent from the earlier collection as we possess it. As to these there is only one conclusion. It is impossible to suppose that Cephalas deliberately omitted this class of epigrams; it is impossible to account for their re-appearance in Planudes, except on the supposition that we have lost a section of the earlier Anthology which included them. The Planudean Anthology contains in all three hundred and ninety-seven epigrams which are not in the Palatine MS. of Cephalas. It is in these that its principal value lies. Otherwise there is a marked tendency to select later and worse in preference to earlier and better epigrams; the compilation was made carelessly and, it would seem, hurriedly, the earlier part of the sections of Cephalas being largely transcribed and the latter part much less fully, as though the editor had been pressed for time, or lost interest in the work as he went on. Not only so, but he mutilated the text freely, and made sweeping conjectural restorations where it was imperfect. The discrepancies too in the authorship assigned to epigrams are both frequent and striking. Internal evidence where it can be applied almost uniformly supports the headings of the Palatine Anthology. Planudes may have used a MS. of his predecessor's collection from which the names of authors were omitted, or in which they were imperfectly given; but careless transcription is obviously the cause of the discrepancy in some cases, and probably in very many.

Such as it was, however, the Anthology of Planudes displaced that of Cephalas almost at once, and remained the only MS. source of the Anthology until the seventeenth century. The other entirely disappeared, unless a copy of it was the manuscript belonging to Angelo Colloti, seen and mentioned by the Roman scholar and antiquarian Fulvio Orsini (*b.* 1529, *d.* 1600) about the middle of the sixteenth century, and then again lost to view. Orsini transcribed, from that MS. directly or from a transcript already made by Colloti, into a MS. of the Planudean Anthology which belonged to him and is now in the Barberini library at

Rome, fifty-four epigrams not in the Planudean collection. Fifty-two of these are also in the Palatine MS., but with such important variations of text and ascription as to make it certain that Colloti's MS. was not the Palatine MS. nor a copy of it, but an independent authority for the text of Cephalas. It may possibly still exist.

The Planudean Anthology was first printed at Florence in 1484 by the Greek scholar, Janus Lascaris, from a good MS. It continued to be reprinted from time to time, the last edition being the five sumptuous quarto volumes issued from the press of Wild and Altheer at Utrecht, 1795-1822.

In the winter of 1606-7, Salmasius, then a boy of eighteen but already an accomplished scholar, discovered a manuscript of the Anthology of Cephalas in the library of the Counts Palatine at Heidelberg. He copied from it the epigrams hitherto unknown, and these began to be circulated in manuscript under the name of the *Anthologia Inedita.* The intention he repeatedly expressed of editing the whole work was never carried into effect. In 1623, on the capture of Heidelberg by the Archduke Maximilian of Bavaria in the Thirty Years' war, this with many other MSS. and books was sent by him to Rome as a present to Pope Gregory XV., and was placed in the Vatican Library. It remained there till it was taken to Paris by order of the French Directory in 1797, and was restored to the Palatine Library after the end of the Napoleonic wars.

The description of this celebrated manuscript, the Codex Palatinus or Vaticanus, is in brief as follows. It is a long quarto, on parchment, of 710 pages. Four leaves glued on at the beginning contain a table of contents and thirty-four miscellaneous epigrams, a few of which were already in the volume. The body of the MS. was written by two scribes of the eleventh century, pages 1-452 and 645-704 in an earlier, and the middle of the MS., pages 453-644, in a later hand. Three other hands, later than both of these, have written the last six pages, added a few epigrams in blank spaces, and made corrections and notes throughout the MS.

The table of contents, which is of great importance towards the history not only of the MS., but of the Anthology generally, runs as follows:—

Τάδε ἔνεστιν ἐν τῇδε τῇ βίβλῳ τῶν ἐπιγραμμάτων·

Α. Νόννου ποιητοῦ Πανοπολίτου ἔκφρασις τοῦ κατὰ Ἰωάννην ἁγίου εὐαγγελίου.

Β. Παύλου ποιητοῦ σελαντιαρίου (*sic*) υἱοῦ Κύρου ἔκφρασις εἰς τὴν μεγάλην ἐκκλησίαν ἤτε τὴν ἁγίαν Σοφίαν.

Γ. Συλλογαὶ ἐπιγραμμάτων Χριστιανικῶν εἴς τε ναοὺς καὶ εἰκόνας καὶ εἰς διάφορα ἀναθήματα.

Δ. Χριστοδώρου ποιητοῦ Θηβαίου ἔκφρασις τῶν ἀγαλμάτων τῶν εἰς τὸ δημόσιον γυμνάσιον τοῦ ἐπικαλουμένου Ζευξίππου.

Ε. Μελεάγρου ποιητοῦ Παλαιστίνου στέφανος διαφόρων ἐπιγραμμάτων.

ϛʹ. Φιλίππου ποιητοῦ Θεσσαλονικέως στέφανος ὁμοίως διαφόρων ἐπιγραμμάτων.

Ζ. Ἀγαθίου σχολαστικοῦ Ἀσιανοῦ Μυρηναίου συλλογὴ νέων ἐπιγραμμάτων ἐκτεθέντων ἐν Κωνσταντινουπόλει πρὸς Θεόδωρον Δεκουρίωνα. ἔστι δὲ ἡ τάξις τῶν ἐπιγραμμάτων ἤγουν διαίρεσις οὕτως.

αʹ. πρώτη μὲν ἡ τῶν Χριστιανῶν.

βʹ. δευτέρα δὲ ἡ τὰ Χριστοδώρου περιέχουσα τοῦ Θηβαίου.

γʹ. τρήτη (*sic*) δὲ ἀρχὴν μὲν ἔχουσα τὴν τῶν ἐρωτικῶν ἐπιγραμμάτων ὑπόθεσιν.

δʹ. ἡ τῶν ἀναθεματικῶν (*sic*).

εʹ. πέμπτη ἡ τῶν ἐπιτυμβίων.

ϛʹ. ἡ τῶν ἐπιδεικτικῶν.

ζʹ. ἑβδόμη ἡ τῶν προτρεπτικῶν.

ηʹ. ἡ τῶν σκωπτικῶν.

θʹ. ἡ τῶν Στράτωνος τοῦ Σαρδιανοῦ.

ιʹ. διαφόρων μέτρων διάφορα ἐπιγράμματα.

ιαʹ. ἀριθμητικὰ καὶ γρήφα (*sic*) σύμμικτα.

ιβʹ. Ἰωάννου γραμματικοῦ Γάζης ἔκφρασις τοῦ κοσμικοῦ πίνακος τοῦ ἐν χειμερίῳ λουτρῷ.

ιγʹ. σύριγξ Θεοκρίτου καὶ πτέρυγες Σιμμίου, Δοσιάδα βωμὸς, Βησαντίνου ᾠὸν καὶ πέλεκυς.

ιδʹ. Ἀνακρέοντος Τηΐου συμποσιακὰ ἡμιάμβια καὶ Ἀνακρεόντια καὶ τρίμετρα.

ιεʹ. τοῦ ἁγιοῦ Γρηγορίου τοῦ θεολόγου ἐκ τῶν ἐπῶν ἐκλογαὶ διάφοραι ἐν οἷς καὶ τὰ Ἀρέθου καὶ Ἀναστασίου καὶ Ἰγνατίου καὶ Κωνσταντίνου καὶ Θεοφάνους κεῖνται ἐπιγράμματα.

This index must have been transcribed from the index of another MS. The sections headed *αʹ* and *βʹ* are the same as those headed Γ and Δ, the headings being repeated by some confusion. The index also differs from the actual contents of the MS. in the following respects :—

The hexameter paraphrase of S. John's Gospel by Nonnus is not in the MS., having perhaps been torn off from the beginning of it.

After the description of S. Sophia by Paulus Silentiarius, follow in the MS. select poems of S. Gregorius.

After the description of the statues in the Zeuxippus follows a collection of nineteen epigrams inscribed below carved reliefs in the temple of Apollonis, mother of Attalus and Eumenes kings of Pergamus, at Cyzicus.

After the proem to the Anthology of Agathias follows another epigram of his, apparently the colophon to his collection.

Between the Ἐπιτύμβια and Ἐπιδεικτικά is inserted a collection of 254 epigrams by S. Gregorius.

John of Gaza's description of the Mappa Mundi in the winter baths is wanting in the MS.

After the miscellaneous Byzantine epigrams, which form the last entry in the index, is a collection of metrical inscriptions in the Hippodrome at Constantinople.

The Palatine MS. then is a copy from another lost MS. And the lost MS. itself was not the archetype of Cephalas. From a prefatory note to the *Dedicatoria*, taken in connection with the three iambic lines prefixed to the *Amatoria*, it is obvious that the *Amatoria* formed the first section of the Anthology of Cephalas, preceded, no doubt, by the three proems of Meleager, Philippus, and Agathias as prefatory matter. The first four headings in the index,

therefore, represent matter subsequently added. Whether all the small appendices at the end of the MS. were added to the Anthology by Cephalas or by a later hand it is not possible to determine. With or without these appendices, the work of Cephalas consisted of the six sections of Ἐρωτικά, Ἀναθηματικά, Ἐπιτύμβια, Ἐπιδεικτικά, Προτρεπτικά and Συμποτικὰ καὶ Σκωπτικά, with the Μοῦσα Στράτωνος, and probably, as we have already seen, a lost section, containing epigrams on works of art. At the beginning of the sepulcral epigrams there is a marginal note in the MS., in the corrector's hand, speaking of Cephalas as then dead.[1] Another note, added by the same hand on the margin of vii. 432, says that our MS. had been collated up to that point with another belonging to one Michael, an official in the Record Office at Constantinople, then also dead, which had been copied by him with his own hand from 'the book of Cephalas.'

The extracts made by Salmasius remained for long the only source accessible to scholars for the contents of the Palatine Anthology. Jacobs, when re-editing Brunck's *Analecta*, obtained a transcript of the MS., then in the Vatican library, from Uhden, the Prussian ambassador at Rome; and from another copy, afterwards made at his instance by Spaletti, he at last edited the Anthology in its complete form.

V

When any selection of minor poetry is made, the principle of arrangement is one of the first difficulties. In dealing with the Greek epigram, the matter before us, as has been already indicated, consists of between five and six thousand pieces, all in the same metre, and varying in length from two to twenty-eight lines,[2] but rarely exceeding twelve. No principle of arrangement can therefore be based on the form of the poems. There are three other plans possible; a

[1] Κωνσταντῖνος ὁ Κεφαλᾶς ὁ μακάριος καὶ ἀείμνηστος καὶ τριπόθητος ἄνθρωπος.

[2] Single lines are excluded by the definition; *Anth. Pal.* ix. 482 appears to be the longest piece in the Anthology which can reasonably be called an epigram.

simply arbitrary order, an arrangement by authorship, or an arrangement by subject. The first, if we believe the note in the Palatine MS. already quoted,[1] was adopted by Meleager in the alphabetical arrangement of his Garland; but beyond the uncommon variety it must give to the reader, it seems to have little to recommend it. The Anthologies of Cephalas and Planudes are both arranged by subject, but with considerable differences. The former, if we omit the unimportant sections and the Christian epigrams, consists of seven large sections in the following order:

(1) Ἐρωτικά or amatory pieces. This heading requires no comment.

(2) Ἀναθηματικά or dedicatory pieces, consisting of votive prayers and of dedications proper.

(3) Ἐπιτύμβια or sepulcral pieces; consisting partly of epitaphs real or imaginary, partly of epigrams dealing with or involving death in one way or another. Thus it includes the epigram on the Lacedaemonian mother who killed her son for returning alive from an unsuccessful battle;[2] that celebrating the magnificence of the tomb of Semiramis;[3] that questioning the story as to the leap of Empedocles into Etna;[4] and a large number which might equally well come under the next head, being commemorative of celebrated authors and artists.

(4) Ἐπιδεικτικά or 'illustrative' pieces. There is no exact English equivalent for this word. An *ἐπίδειξις* in its first sense is an illustration or visible example. When Herodotus says (ii. 46) *τοῦτο ἐς ἐπίδεξιν ἀνθρώπων ἀπίκετο*, he means that this was a public instance of the practice referred to. The word in later Greek took two technical meanings, a 'demonstration' in the military or political sense, and, as applied to oratory, a set speech or declamation, generally with some implied sense of artificiality. This is the *demonstrativum genus* of Cicero and Quintilian; it is described by Aristotle in the *Rhetoric* as 'the most graphic' kind of oratory. In the more limited sense, the epideictic epigrams are poetical exercises on a given subject. But they are not

[1] *Supra*, p. 15.
[2] *Anth. Pal.* vii. 433.
[3] *Anth. Pal.* vii. 748.
[4] *Anth. Pal.* vii. 124.

confined to this meaning, and it would be misleading to think of them as merely academic pieces. Many, if not the greater number, of them had a particular reference and a definite application. One of the immense gains made for scholarship by modern research is that it brings much which used to be thought academic in Greek literature into close relation with actual Greek life by showing its occasion and its relevance.

This section is naturally the longest and much the most miscellaneous. Remarkable objects in nature or art, striking events, actual or imaginary, of present and past times, moral sentences, and criticisms on particular persons and things or on life generally; descriptive pieces; stories told in verse; imaginary speeches of celebrated persons on different occasions, with such titles as 'what Philomela would say to Procne,' 'what Ulysses would say when he landed in Ithaca'; inscriptions for houses, baths, gardens, temples, pictures, statues, gems, clocks, cups: such are among the contents, though not exhausting them.

(5) Προτρεπτικά or hortatory pieces: the 'criticism of life' in the direct sense.

(6) Συμποτικὰ καὶ Σκωπτικά or convivial and humorous epigrams.

(7) The Μοῦσα παιδικὴ Στράτωνος already spoken of.

Along with these, as we have seen, there was in all probability an eighth section now lost, containing epigrams on works of art.

Within each of these sections, the principle of arrangement, where it exists at all, is very loose; and either the compilation was carelessly made at first, or it has been considerably disordered in transcription. Sometimes a number of epigrams by the same author succeed one another, as though copied directly from a collection where each author's work was placed separately; sometimes, on the other hand, a number on the same subject by authors of different periods come together.[1] Epigrams occasionally are put into wrong sections. For example, a dedication by Leonidas of Alexandria is followed in the *Dedicatoria* by another epigram of

[1] Cf. especially *Anth. Pal.* vi. 179-187; ix. 713-742.

his on Oedipus;[1] an imaginary epitaph on Hesiod in the *Sepulcralia*, by an epigram on the legendary contest between Hesiod and Homer;[2] and the lovely fragment of pastoral on Love keeping Thyrsis' sheep[3] comes oddly in among epitaphs. The fourth section, as is only natural from its miscellaneous character, contains a number of epigrams which would be more properly placed in one or another of all the rest of the sections; and the *Musa Stratonis* includes several pieces[4] which happily in no way belong to it. There is no doubt a certain charm in the very confusion of the order, which gives great variety and unexpectedness; but for practical purposes a more exact classification is desirable.

The Anthology of Planudes attempts, in a somewhat crude form, to supply this. Book VII. remains undivided as in the Palatine Anthology; but Books I., II., III., IV., and VI. are each subdivided into chapters according to subject, the chapters being arranged alphabetically by headings. Thus the list of chapters in Book I. begins, *εἰς ἀγῶνας, εἰς ἄμπελον, εἰς ἀναθήματα, εἰς ἀναπήρους*, and ends *εἰς φρόνησιν, εἰς φροντίδας, εἰς χρόνον, εἰς ὥρας*.

On the other hand, Brunck, in his *Analecta*, the arrangement of which was followed by Jacobs in the earlier of his two great works, recast the whole scheme, placing all epigrams by the same author together, with those of unknown authorship at the end. This method presents definite advantages when the matter in hand is a complete collection of the works of the epigrammatists. With these smaller writings, as with the more important, it is still true that a poet is his own best commentator, and that by a complete single view of all his pieces we are able to understand each one of them better. A counter-argument is the large mass of *Adespota* thus left in a heap at the end. In Jacobs there are upwards of 750 of these, few of them assignable to any certain date; and they have to be arranged roughly by subject. Another is the fact that a difficulty still remains as to the arrangement of the authors. Of many of the

[1] *Anth. Pal.* vi. 322, 323.
[2] *Anth. Pal.* vii. 52, 53.
[3] *Anth. Pal.* vii. 703.
[4] Cf. *supra*, p. 19.

minor epigrammatists we know absolutely nothing from external sources; and it is often impossible to determine from internal evidence the period, even within several centuries, at which an epigram was written, so little did style, diction, and matter alter between the early Alexandrian and the late Byzantine period. Thus the fancy of three brothers, a hunter, a fowler, and a fisherman, meeting to make dedication of the spoils of their crafts to the country-god, one which had a special charm for epigrammatists, is treated by no less than nine poets, whose dates stretch over as many centuries.[1] Still the advantages are too great to be outweighed by these considerations.

But in a selection, an Anthology of the Anthology, the reasons for such an arrangement no longer exist, and some sort of arrangement by subject is plainly demanded. It would be possible to follow the old divisions of the Palatine Anthology with little change but for the 'illustrative' section. This is not a natural division, and is not satisfactory in its results. It did not therefore seem worth while to adhere in other respects to the old classification except where it was convenient; and by a new and somewhat more detailed division, an attempt has been made to give a closer unity to each section, and to make the whole of them illustrate progressively the aspect of Greek art and life. Sections I., II., and VI. of the Palatine arrangement just given are retained, under the headings of Love, Prayers and Dedications, and the Human Comedy. It proved convenient to break up Section III., that of sepulcral epigrams, which would otherwise have been much the largest of the divisions, into two sections: one of epitaphs proper, the other dealing with death more generally. A limited selection from Section VII. has been retained under a separate heading, Beauty. Section V., with additions from many other sources, was the basis of a division dealing with the Criticism of Life; while Section IV., together with what was not already classed, fell conveniently under five heads: Nature, and in antithesis to it,

[1] *Anth. Pal.* vi. 11-16, and 179-187. The poets are Leonidas of Tarentum, Alcaeus of Messene, Antipater of Sidon, Alexander, Julius Diocles, Satyrus, Archias, Zosimus and Julianus Aegyptius.

Art and Literature; Family Life; and the ethical view of things under the aspect of Religion on the one hand, and on the other, as governed by the vast forces of Fate and Change.

VI

The literary treatment of the passion of love is one of the matters in which the ancient stands furthest apart from the modern world. Perhaps the action of love on human lives differs but little from one age to another; but the form in which it is expressed was altered in Western Europe in the Middle Ages, and ever since then we have spoken a different language. And the subject is one in which the feeling is so inextricably mixed up with the expression that a new language practically means a new actual world. Of nothing is it so true that expression creates emotion. The enormous volume of expression developed in modern times by a few great poets and a countless number of prose writers has reacted upon men and women; so certain is it that thought follows language, and life copies art. Here then more than elsewhere, though the rule applies to the whole sphere of human thought and action, we have to expect in Greek literature to find much to which modern writers give full expression still latent and implicit; many intricacies of psychology not yet evolved; much—as is the case with everything Greek—stated so simply that we cannot without some difficulty connect it with actual life, or see its permanent truth. Yet to do so is just the value of studying Greek.

Greek literature itself however may in this matter be historically subdivided. In its course we can fix landmarks, and trace the entrance and working of one and another fresh element. The Homeric period, as represented by the Iliad and the Odyssey; the period of the great lyric poets; that of the dramatists, philosophers and historians, which may be called the Athenian period; the hardly less extraordinary ages that followed, when Greek life and language overspread and absorbed the whole Mediterranean world; these four periods, though they have a unity in the fact that

they all are Greek, are yet separated in other ways by intervals as great as those which divide Virgil from Dante, or Chaucer from Tennyson.

In the Iliad and Odyssey little is said about love directly. It does not enter as a motive into either poem, although it was the beauty of Helen that kindled the fire of Troy, and there is an element of suppressed romance not only in the return of Odysseus to Penelope, but in his relations with Nausicaa and Calypso.[1] Nevertheless when the poet has to speak of the matter, he never fails to rise to the occasion. The Achilles of the Iliad may speak scornfully of Briseïs, as insufficient cause for two men to quarrel on, or the silver-shod goddess regard the love of men and women with a light passionless contempt.[2] But at the culminating point of the death-struggle between Achilles and Hector, it is a reminiscence of the whispered talk of lovers that gives the scene its last touch of beauty and terror; and Odysseus says what remains the final word of married happiness to one of the loveliest women of poetry.[3]

The direct poetry of passion belongs to the next period, only known to us now by scanty fragments, 'the spring-time of song,'[4] the period of the great lyric poets of the sixth and seventh centuries B.C. There passion and emotion expressed themselves directly, and, as we can judge from what is left to us, with unsurpassed fulness and delicacy. Greek life then must have been more beautiful than at any other time; and the Greek language, much as it afterwards gained in depth and capacity of expressing abstract thought, has never again the same freshness, as though steeped in dew and morning sunlight. It is here we have that unique instance in literature where from a few dozen fragmentary lines we know certainly that we are in face of one of the great poets of the world. Sappho expressed the passion of love in a way which makes the language of all other poets grow pallid: *ad quod cum iungerent purpuras suas,*

[1] Cf. *Il.* iii. 156; *Od.* v. 208, vi. 276, xxiii. 296, and the note in the Scholia there; *Anth. Pal.* ix. 166.

[2] *Il.* i. 298, xxiv. 130.

[3] *Il.* xxii. 126-8; *Od.* vi. 185.

[4] ἔαρ ὕμνων, *Anth. Pal.* vii. 12.

cineris specie decolorari videbantur ceterae divini comparatione fulgoris.[1]

But with the development of Greek thought and art in the fifth century B.C., there seems to have come somehow a hardening of Greek life; the one overwhelming interest of the City absorbing individual passion and emotion, as the interest of logic and psychology absorbed history and poetry. The age of Thucydides and Antipho is not one in which the emotions have a chance; and at Athens especially —of other cities we can only speak from exceedingly imperfect knowledge, but just at this period Athens means Greece—the relations between men and women had become vulgarised even under Pericles. In the great dramatic poets, except Euripides, love enters as a subsidiary motive somewhat severely and conventionally treated. The address of the chorus in the *Antigone* to Eros,[2] contrasted with the other great chorus in the same play, where Sophocles is dealing with a subject that he really cares about, sounds artificial, and almost cold. In any case the scope of tragedy precludes the treatment of love in other than quite abnormal surroundings, complicated with jealousy or crime, and raised to a tragic tension by passions of a different nature from itself. Subject to these conditions, Euripides has left in his Phaedra (as to a certain extent in his Medea and Hermione) a study of passion unsurpassed in fidelity to nature and brilliance of handling. But Euripides, in this as in so many other matters, represents an intellectual sympathy with all the movements of the human heart far in advance of his time.

With the immense expansion of the Greek world that followed the political extinction of Greece Proper, there came a relaxation of this tension. Feeling grew more humane; social and family life reassumed their real importance; and gradually there grew up a thing new to literature, the romantic spirit. Pastoral poetry, with its passionate sense of beauty in nature, reacted on the sense of beauty in simple human life. The Idyls of Theocritus are full of a

[1] Vopisc. *Aurel.* c. 29.

[2] *ll.* 781, foll., and 332, foll.

new freshness of feeling: ἐπεί κ' ἐσορῇς τὰς παρθένος οἷα γελᾶντι[1]—this is as alien from the Athenian spirit as it approaches the feeling of a medieval romance-writer: and in the *Pharmaceutriae* passion, but passion softened into exquisite forms, is once more predominant.[2] In this age we find the most perfect examples of the epigram of love. In the lyric period the epigram was still mainly confined to its stricter sphere, that of inscriptions for tombs and dedicated offerings: in the great Athenian age the direct treatment of love was almost in abeyance. Just on the edge of this last period, as is usual in a time of transition, there are exquisite premonitions of the new art. But it is in the Alexandrian period that the epigram of love flowers out; and it is at the end of that period, where the Greek spirit was touched by Oriental passion, that it culminates in Meleager.

We possess about a hundred amatory epigrams by this poet. Inferior perhaps in clearness of outline and depth of insight to those of the Alexandrian poet Asclepiades, they are unequalled in the width of range, the profusion of imagination, the subtlety of emotion with which they sound the whole lyre of passion. Meleager was born in a Syrian town and educated at Tyre in the last age of the Seleucid empire; and though he writes Greek with complete mastery, it becomes in his hands almost a new language, full of dreams, at once more languid and more passionate. It was the fashion among Alexandrian poets to experiment in language; and Callimachus had in this way brought the epigram to the most elaborate jewel-finish; but in the work of Callimachus and his contemporaries the pure Greek tradition still survives. In Meleager, the touch of Asiatic blood creates a new type, delicate, exotic, fantastic. Art is no longer restrained and severe. The exquisite austerity of Greek poetry did not outlive the greatness of Athens; its clearness of outline still survived in Theocritus; here both are gone. The atmosphere is loaded with a steam of perfumes. The

[1] Theocr. i. 85.

[2] *ll.* 105-110 of this poem set beside Sappho *Fr.* 2, *ll.* 9-16, Bergk, are a perfect example of the idyllic in contrast with the lyrical treatment.

ease and perfection of hand are still unimpaired; but there has come into the treatment a strain of that mysticism which represents a relapse or reaction from the Greek spirit. Some of Meleager's epigrams are direct and simple, even to coarseness; but in all the best and most characteristic there is this difference from purely Greek work, that love has become a religion; the spirit of the East has touched them. It is this that makes Meleager so curiously akin to the medieval poets. Many of his turns of thought, many even of his actual expressions, have the closest parallel in poets of the thirteenth or fourteenth century who had never read a line of his work nor heard of his name. As in them, the religion of love is reduced to a theology; no subtlety, no fluctuation of fancy or passion is left unregistered, alike in their lighter and their graver moods. Sometimes the feeling is buried in masses of conceits. Sometimes it is eagerly passionate, but even then always with an imaginative and florid passion, never directly as Sappho or Catullus is direct. Love appears in a hundred shapes amidst a shower of fantastic titles and attributes. Out of all the epithets that Meleager coins for him, one, set in a line of hauntingly liquid and languid rhythm, 'delicately-shod,' [1] gives the keynote to the rest. Or again, he often calls him γλυκύπικρος, 'bitter-sweet'; [2] at first he is like wine mingled with honey for sweetness, but as he grows and becomes more tyrannous, his honey scorches and stings; and the lover, 'set on the fire and drenched in his swoon with ointments,' drinks from a deeper cup and mingles his wine with burning tears.[3] Love the Reveller goes masking with the lover through stormy winter nights; Love the Ball-player tosses hearts for balls in his hands; Love the Runaway lies hidden in a lady's eyes; Love the Healer soothes with a touch the wound that his own dart has made; Love the Artist sets his signature beneath the soul which he has created; Love the Helmsman steers the soul, like a winged boat, over the

[1] *Anth. Pal.* xii. 158, *σοί με, Θεόκλεις, ἁβροπέδιλος Ἔρως γυμνὸν ὑπεστόρεσεν.*
[2] *Anth. Pal.* xii. 109; cf. v. 163, 172; xii. 154.
[3] *Anth. Pal.* xii. 132, 164.

perilous seas of desire; Love the Child, playing with his dice at morning, throws lightly for human lives.[1] Now he is a winged boy with childish bow and quiver, swift of laughter and speech and tears; now a fierce god with flaming arrows, before whom life wastes away like wax in the fire, Love the terrible, Love the slayer of men.[2] The air all round him is heavy with the scent of flowers and ointments; violets and myrtle, narcissus and lilies, are woven into his garlands, and the rose, 'lover-loving' as Meleager repeatedly calls it in one of his curious new compound epithets, is perpetually about him, and rains its petals over the banqueting-table and the myrrh-dripping doorway.[3] For a moment Meleager can be piercingly simple; and then the fantastic mood comes over him again, and emotion dissolves in a mist of metaphors. But even when he is most fantastic the beauty of his rhythms and grace of his language never fail.

The pattern set by Meleager was followed by later poets; and little more would remain to say were it not necessary to notice the brief renascence of amatory poetry in the sixth century. The poets of that period take a high place in the second rank. Paulus Silentiarius, the recognised head of the group, has a special interest among them as anticipating more than one later development of poetry. Several of his pieces are quite in the Elizabethan manner; one has in a singular degree the tone and movement of a sonnet by Rossetti.[4] This group of epigrammatists brought back a phantom of freshness into the old forms; once more the epigram becomes full of graceful rhythms and pretty fancies, but they are now more artificial; set beside work of the best period they come out clumsy and heavy. Language is no longer vivid and natural; the colour is a little dimmed, the tone a little forced. As the painter's art had disappeared into that of the worker in mosaic, so the language of poetry was no longer a living stream, but a treasury of glittering words. Verse-writers studied it carefully and used it cleverly, but never could make up for the

[1] *Anth. Pal.* xii. 167; v. 214, 177, 225, 155; xii. 157, 47.
[2] *Anth. Pal.* v. 177; v. 176, 180; xii. 72.
[3] *Anth. Pal.* v. 136, 147, 198.
[4] *App. Plan.* 278.

want of free movement of hand by any laborious minuteness of tessellation. Yet if removed from the side of their great models they are graceful enough, with an elegance that recalls and probably in many cases is copied from the novelists of the fourth century; and sometimes it is only a touch of the diffuseness characteristic of all Byzantine writing that separates their work in quality from that of an earlier period.

After Justinian the art practically died out. The pedantic rigour of Byzantine scholarship was little favourable to the poetry of emotion, and the spoken language had now fallen so far apart from the literary idiom that only scholars were capable of writing in the old classical forms. The popular love-poetry, until a much later period, has perished and left no traces; henceforth in Europe, for the five centuries that elapsed till the birth, under a new breath from the East, of Provençal and Italian poetry, love lay voiceless, as though entranced and entombed.

VII

Closely connected with the passion of love as conceived by Greek writers is a subject which continually meets us in Greek literature, and which fills so large a part of the Anthology that it can hardly be passed over without notice. The few epigrams selected from the Anthology of Strato and included in this collection under the heading of Beauty are not of course a representative selection. Of the great mass of those epigrams no selection is possible or desirable. They belong to that side of Greek life which is akin to the Oriental world, and remote and even revolting to the western mind. On this subject the common moral sense of civilised mankind has pronounced a judgment which requires no justification as it allows of no appeal.

But indeed the whole conception of Eros the boy, familiar as it sounds to us from the long-continued convention of literature, is, if we think of its origin or meaning, quite alien from our own habit of life and thought. Even in the Middle

Ages it cohered but ill with the literary view of the relations between men and women in poetry and romance; hardly, except where it is raised into a higher sphere by the associations of religion, as in the friezes of Donatello, was it quite natural, and now, apart from what remains of these same associations, the natural basis of the conception is wholly obsolete. Since the fashion of squires and pages, inherited from the feudal system, ceased with the decay of the Renaissance, there has been nothing in modern life which even remotely suggests it. We still—such is the strength of tradition in art—speak of Love under the old types, and represent him under the image of a winged boy; but the whole condition of society in which this type grew up has disappeared and left the symbolism all but meaningless. In Greece it was otherwise. Side by side with the unchanging passions and affections of all mankind there was then a feeling, half conventional, and yet none the less of vital importance to thought and conduct, which elevated the mere physical charm of boyhood into an object of almost divine worship. Beauty was the special gift of the gods, perhaps their choicest one; and not only so, but it was a passport to their favour. Common life in the open air, and above all the importance of the gymnasia, developed great perfection of bodily form and kept it constantly before all men's eyes. Art lavished all it knew on the reproduction of the forms of youthful beauty. Apart from the real feeling, the worship of this beauty became an overpowering fashion. To all this there must be added a fact of no less importance in historical Greece, the seclusion of women. Not that this ever existed in the Oriental sense; but, with much freedom and simplicity of relations inside the family, the share which women had in the public and external life of the city, at a time when the city meant so much, was comparatively slight. The greater freedom of women in Homer makes the world of the Iliad and Odyssey really more modern, more akin to our own, than that of the later poets. The girl in Theocritus, 'with spring in her eyes,'[1] comes upon us as we read the Idyls almost like a modernism.

[1] *ἔαρ ὁρόωσα Νύχεια*, Theocr. xiii. 42.

It is in the shepherd boy, Daphnis or Thyrsis, that Greek pastoral finds its most obvious, one might almost say its most natural inspiration.

Much of what is most perplexing in the difference in this respect between Greek and western art has light thrown on it, if we think of the importance which angels have in medieval painting. Their invention, if one may call it so, was one of the very highest moment in art. In those lovely creations, so precisely drawn up to a certain point, so elusive beyond it, an answer—perhaps the only answer—was found to the demand for an ideal of beauty, for a kingdom in which 'the two shall be one, and the male with the female neither male nor female.'[1] The Greek lucidity, the hard intelligence which is one of the fundamental qualities of their genius, did not do away with this imperious demand; and their cult of beauty was the issue of their attempt, imperfect indeed at best and at worst disastrous, to reunite the fragments of the human ideal.[2]

In much of this poetry too we are in the conventional world of pastoral; for pastoral, it must be remembered, does not profess to represent an actual world. The amount of latitude in literary expression varies no doubt with the prevalent popular morality of the period. But it would lead to infinite confusion to think of the poetry as a translation of conduct. A truer picture of Greek life is happily given us in those epigrams which deal with the material that their history passes over and their poetry barely touches upon, the life of the simple human relations from day to day within the circle of the family.

[1] Clem. Rom. II. 12: *ἐπερωτηθεὶς αὐτὸς ὁ Κύριος ὑπό τινος πότε ἥξει αὐτοῦ ἡ βασιλεία, εἶπεν, ὅταν ἔσται τὰ δύο ἓν καὶ τὸ ἔξω ὡς τὸ ἔσω καὶ τὸ ἄρσεν μετὰ τῆς θηλείας, οὔτε ἄρσεν οὔτε θῆλυ.* The saying is quoted in almost the same words by Clem. Alex., *Strom.* xiii. 92, as from 'the Gospel according to the Egyptians.'

[2] Cf. Plato, *Sympos.* 191, 192.

VIII

Scattered over the sections of the Anthology are a number of epigrams touching on this life, which are the more valuable to us, because it is just this side of the ancient world of which the mass of Greek literature affords a very imperfect view. In Homer indeed this is not the case; but in the Athenian period the dramatists and historians give little information, if we except the highly idealised burlesque of Aristophanic comedy. Of the New Comedy too little is preserved to be of much use, and even in it the whole atmosphere was very conventional. The Greek novel did not come into existence till too late; and, when it came, it took the form of romance, concerning itself more with the elaboration of sentiment and the excitement of adventure than with the portraiture of ordinary manners and surroundings. For any detailed picture of common life, like that which would be given of our own day to future periods by the domestic novel, ancient literature supplies but scanty material. Thus, when we are admitted by a fortunate chance into the intimacy of private life, as we are by some of the works of Xenophon and Plutarch or by the letters of the younger Pliny, the charm of the picture is all the greater; and so it is with the epigrams that record birthdays and bridals, the toys of children, the concord of quiet homes. We see the house of the good man,[1] an abiding rest from the labours of a busy life, bountiful to all, masters and servants, who dwell under its shelter, and extending a large hospitality to the friend and the stranger. One generation after another grows up in it under all gracious influences; a special providence, under the symbolic forms of Cypris Urania or Artemis the Giver of Light, holds the house in keeping, and each new year brings increased blessing from the gods of the household in recompense of piety and duty.[2] Many dedications bring vividly before us the humbler life of the country cottager, no man's servant or master, happy in the daily labour over his little plot of land, his corn-field and

[1] *Anth. Pal.* ix. 649.

[2] *Anth. Pal.* vi. 267, 280, 340.

vineyard and coppice; of the fowler with his boys in the woods, the forester and the beekeeper, the fisherman in his reed-thatched hut on the beach.[1] In these pictures the 'wealth that makes men kind' seems not to jar with the 'poverty that lives with freedom.'[2] Modern poetry dwells with more elaboration, but not with a truer or more delicate feeling than those ancient epigrams, on the pretty ways of children, the freshness of school-days, the beauty of the girl as she passes into the woman; or even such slight things as the school-prize for the best copy-book, and the child's doll in the well.[3] A shadow passes over the picture in the complaint of a girl sitting indoors, full of dim thoughts, while the boys go out to their games and enjoy unhindered the colour and movement of the streets.[4] But this is the melancholy of youth, the shadow of the brightness that passes before the maiden's eyes as she sits, sunk in day-dreams, over her loom; it passes away again in the portrait of the girl growing up with the sweet eyes of her mother, the budding rose that will soon unfold its heart of flame; and once more the bride renders thanks for perfect felicity to the gods who have given her 'a stainless youth and the lover whom she desired.'[5] Many of the dedicatory epigrams are thanksgivings after the birth of children; in another, a wife says that she is satisfied with the harmonious life that she and her husband live together, and asks no further good.[6] Even death coming at the end of such a life is disarmed of terror. In one of the most graceful epitaphs of the Roman period[7] the dead man sums up the happiness of his long life by saying that he never had to weep for any of his children, and that their tears over him had no bitterness. The inscription placed by Androtion over the yet empty tomb, which he has built for himself and his wife and children, expresses that placid acceptance which finds no

[1] *Anth. Pal.* vi. 226, vii. 156.
[2] Δύναται τὸ πλουτεῖν καὶ φιλανθρώπους ποιεῖν, Menander, Ἁλιεῖς fr. 7; *Anth. Pal.* ix. 172.
[3] *Anth. Pal.* vi. 308, ix. 326.
[4] *Anth. Pal.* v. 297.
[5] *Anth. Pal.* vi. 266; vi. 353, v. 124; vi. 59.
[6] *Anth. Pal.* vi. 209.
[7] *Anth. Pal.* vii. 260.

cause of complaint with life.[1] Family affection in an unbroken home; long life of the individual merging into the longer life of the race; acquiescence in the law of life which is also the law of death, and desire that life and death alike may have their ordinary place and period, not breaking use and wont; all this is implied here rather than expressed, in words so simple and straightforward that they seem to have fallen by accident, as it were, into verse. Thus too in another epigram the dying wife's last words are praise to the gods of marriage that she has had such a husband, and to the gods of death that he and their children survive her. Or again, where there is a cry of pain over severance, it is the sweetness of the past life that makes parting so bitter; 'what is there but sorrow,' says Marathonis over the tomb of Nicopolis,[2] 'for a man alone upon earth when his wife is gone?'

IX

'This stranger also, I suppose, prays to the immortals,' says Peisistratus in the Odyssey,[3] 'since all men have need of gods.' A creed could hardly be less dogmatic; but it is characteristic of what from first to last remained the distinctively Greek temper; and so long as it survived, it recognised religious duty without imposing specific doctrine or dictating orthodox belief. The deeper and more violent forms of religious feeling were indeed always alien, and even to a certain degree repugnant, to the Greek spirit. They came from outside, and were never quite fully naturalised. The gods of the Hellenic peoples were in the likeness of men; demons and monsters were rejected from their humane mythology, and no superstitious terrors forced them into elaboration of ritual. There was no priestly caste, no clergy or sacraments; each city and each citizen approached the gods directly at any time and place. The religious life, as a life distinct from that of the ordinary citizen, was unknown

[1] *Anth. Pal.* vii. 228.

[2] *Anth. Pal.* vii. 555, 340.

[3] *Od.* iii. 47.

in Greece. Even at Rome the perpetual maidenhood of the Vestals was a unique observance; and they were the keepers of the hearth-fire of the city, not the intermediaries between it and its gods. But the Vestals have no parallel in Greek life. Asiatic rites and devotions, it is true, from an early period obtained a foothold among the populace; but they were either discountenanced, or disarmed of their anti-civic elements by being made part of the civic ritual. An epitaph in the Anthology commemorates two aged priestesses as having been happy in their love for their husbands and children;[1] nothing could be further from the Eastern or the medieval sentiment of a consecrated life. Thus, if Greek religion did not strike deep, it spread wide; and any one, as he thought fit, might treat his whole life, or any part of it, as a religious act. There was a strong feeling that the observance of such duties in a reasonable manner was proper in itself, besides being probably useful in its results; no gentleman, if we may so translate the idea into modern terms, would fail in due courtesy to the gods. That piety sometimes met with strange returns was an undoubted fact, but that it should be so was inexplicable and indeed shocking even to the least superstitious and most dispassionate minds.[2]

If the diffusion of a popularised philosophy weakened religious feeling among the educated classes, it left it untouched as regards the mass of the people. The immense mass of dedicatory epigrams written in the Alexandrian and Roman periods are not only literary exercises, but also the supply of a real living demand. The fashion outlived the belief; even after the suppression of pagan worship scholars continued to turn out imitations of the old models. One book of the Anthology of Agathias[3] consisted entirely of contemporary epigrams of this sort, 'as though addressed to the former gods.' But of epigrams dealing with religion more intimately there are, as one would expect, very few in the Anthology until we come to collections of Christian poetry. This light form of verse was not suited to the

[1] *Anth. Pal.* vii. 733; cf. also v. 14 in this selection.

[2] Cf. Thuc. vii. 86.

[3] *Anth. Pal.* iv. 3, ll. 113-116.

treatment of the deepest subjects. For the religious poetry of Greece one must go to Pindar and Aeschylus; for glimpses of a deeper or more emotional religious sense, to Orphic tablets and uncertain records of secret or unauthorised beliefs.

But the small selection given here throws some interesting light on Greek thought with regard to sacred matters. Each business of life, each change of circumstance, calls for worship and offering. The sailor, putting to sea with spring, is to pay his sacrifice to the harbour-god, a simple offering of cakes or fish.[1] The seafarer should not pass near a great shrine without turning aside to pay it reverence.[2] The traveller, as he crosses a hill-pass, or rests by the wayside fountain, is to give the accustomed honour to the god of the ground, Pan or Hermes, or whoever holds the spot in special protection.[3] Each shaded well in the forest, each jut of cliff on the shore, has its tutelar deity, if only under the form of the rudely-carved stake set in a little garden or on a lonely beach where the sea-gulls hover; and with their more sumptuous worship the houses of great gods, all marble and gold, stand overlooking the valley or the shining sea.[4] Even the wild thicket has its rustic Pan, to whom the hunter and fowler pray for success in their day's work, and the image of Demeter stands by the farmer's threshing-floor.[5] And yet close as the gods come in their daily dealings with men, scorning no offering, however small, that is made with clean hands, finding no occasion too trifling for their aid, there is a still more homely worship of 'little gods'[6] who take the most insignificant matters in their charge. These are not mere abstractions, like the lesser deities of the Latin religion, Bonus Eventus, Tutilina, Iterduca and Domiduca, but they occupy much the same place in worship. By their side are the heroes, the saints of the ancient world, who from their graves have some power of hearing and answering. Like the saints, they belong to

[1] *Anth. Pal.* vi. 105; x. 14.
[2] *Anth. Pal.* vi. 251; cf. v. 3 in this selection.
[3] *App. Plan.* 227; *Anth. Pal.* x. 12.
[4] *App. Plan.* 291; *Anth. Pal.* vi. 22, 119, ix. 144, x. 8, 10.
[5] *Anth. Pal.* x. 11, vi. 98.
[6] *Anth. Pal.* ix. 334.

all times, from the most remote to the most recent. The mythical Philopregmon, a shadowy being dating back to times of primitive worship, gives luck from his monument on the roadside by the gate of Potidaea.[1] But the traveller who had prayed to him in the morning as he left the town might pay the same duty that evening by the tomb of the Spartan general Brasidas in the market-place of Amphipolis.[2]

Alongside of the traditional worship of these multitudinous and multiform deities, records are not wanting of a grave and deep religious sense which laid stress on the single quality of goodness as being essentially akin to divinity, and spoke with aversion of complicated ritual and extravagant sacrifice. A little water purifies the good man; the whole ocean is not sufficient to wash away the guilt of the sinner.[3] 'Holiness is a pure mind,' said the inscription over the doorway of a great Greek temple.[4] The sanctions of religion were not indeed independent of rewards and punishments, in this or in a future world. These lay at the foundation of the Mysteries, which were the nearest approach that Greek life made to a Church independent of the State. But the highest Greek teaching never laid great stress on them; and even where they are adduced as a motive for good living, they are always made secondary to the excellence of piety here and in itself. Through the whole course of Greek thought the belief in a future state runs in an undercurrent. A striking fragment of Sophocles[5] speaks of the initiated alone as being happy, since their state after death is secure. Plato, while he reprobates the teaching which would make men good in view of the other world, and insists on the natural excellence of goodness for its own sake, himself falls back on the life after death, as affected for good or evil by our acts here, in the visions, 'no mere fairy-tales,'[6] which seem to collect and reinforce the arguments of the *Phaedo* and the *Republic*. But while there is evidence enough that men's hopes and fears dwelt

[1] *Anth. Pal.* vii. 694. [2] Thuc. v. 11; Arist. *Eth.* v. 7.
[3] *Anth. Pal.* xiv. 71. [4] v. 15 in this selection. [5] Fr. anon. 719.
[6] *οὐ μέντοι σοι Ἀλκίνου γε ἀπόλογον ἐρῶ*, Plato, *Rep.* 614 B.

much on a life after death, this life was the one thing certain.[1] A revolution came into men's way of thinking as regards life and death when they knew more certainly, or so it seemed, about the latter than about the former. Who knows, Euripides had asked, if life be not death, and death life? and the new religion answered his question with an emphatic affirmation that it was so; that this life was momentary and shadowy, was but a death, in comparison of the life unchangeable and eternal.

The dedicatory epigram was one of the earliest forms of Greek poetry. Herodotus quotes verses inscribed on offerings at Thebes, written in 'Cadmean letters,' and dating back to a mythical antiquity;[2] and actual dedications are extant which are at least as early as 600 B.C.[3] In this earlier period the verses generally contained nothing more than a bare record of the act. Even at a later date, the anathematic epigrams of Simonides seem for the most part rather stiff and formal when set beside his epitaphs. His nephew Bacchylides brought the art to perfection, if it is safe to judge from a single superb specimen.[4] But it is hardly till the Alexandrian period that the dedication has elaborate pains bestowed upon it simply for the feeling and expression as a form of poetry; and it is to this period that the mass of the best prayers and dedications belong.

Ranging as they do over the whole variety of human action, these epigrams show us the ancient world in its simplest and most pleasant aspect. Family life has its offerings for the birth of a child, for return from travel, for recovery from sickness. The eager and curious spirit of youth, and old age to which nothing but rest seems good, each offer prayer to the guardians of the traveller or of the home.[5] The most numerous and the most beautiful of the dedications are those made, towards the end of life, with thanksgiving for the past and prayer for what remains. The Mediterranean merchantman retires to his native town

[1] *Τὸ ζῆν γὰρ ἴσμεν· τοῦ θανεῖν δ' ἀπειρίᾳ πᾶς τις φοβεῖται φῶς λιπεῖν τόδ' ἡλίου*, Eurip. *Phoenix*, fr. 9.

[2] Hdt. v. 60, 61.

[3] Kaibel, *Epigr. Gr.* 738-742.

[4] *Anth. Pal.* vi. 53.

[5] *Anth. Pal.* x. 6, vi. 70.

and offers prayer to the protector of the city to grant him a quiet age there, or dedicates his ship, to dance no more 'like a feather on the sea,' now that its master has set his weary feet on land.[1] The fisherman, ceasing his labours, hangs up his fish-spear to Poseidon, saying, 'Thou knowest I am tired.' The old hunter, whose hand has lost its suppleness, dedicates his nets to the Nymphs, as all that he has to give. The market-gardener, when he has saved a competence, lays his worn tools before Priapus the Garden-Keeper. Heracles and Artemis receive the aged soldier's shield into their temples, that it may grow old there amid the sound of hymns and the dances of maidens.[2] Quiet peace, as of the greyness of a summer evening, is the desired end.

The diffusion of Greece under Alexander and his successors, as at a later period the diffusion of Rome under the Empire, brought with the decay of civic spirit a great increase of humanity. The dedication written by Theocritus for his friend Nicias of Miletus[3] gives a picture of a rich and cultured Greek home, of the happy union of learning and art with harmonious family life and kindly helpfulness and hospitality. Care for others was a more controlling motive in life than before. The feeling grew that we all are one family, and owe each other the service and thoughtfulness due to kinsfolk, till Menander could say that true life was living for others.[4] In this spirit the sailor, come safe ashore, offers prayer to Poseidon that others who cross the sea may be as fortunate; so too, from the other side of the matter, Pan of the sea-cliff promises a favourable wind to all strangers who sail by him, in remembrance of the pious fishermen who set his statue there, as guardian of their trawling-nets and eel-baskets.[5]

In revulsion from the immense accumulation of material wealth in this period, a certain refined simplicity was then the ideal of the best minds, as it was afterwards in the early

[1] *Anth. Pal.* ix. 7, vi. 70.

[2] *Anth. Pal.* vi. 30, 25, 21, 178, 127.

[3] *Anth. Pal.* vi. 337; cf. Theocr. *Idyl* xxii.

[4] *Frag. incert.* 257, τοῦτ' ἔστι τὸ ζῆν οὐχ ἑαυτῷ ζῆν μόνον.

[5] *Anth. Pal.* x. 10, 24.

Roman Empire, as it is in our own day. The charm of the country was, perhaps for the first time, fully realised; the life of gardens became a passion, and hardly less so the life of the opener air on hill and meadow, of the shepherd and hunter, the farmer and fisherman. The rules of art, like the demands of heaven, were best satisfied with small and simple offerings. 'The least of a little'[1] was sufficient to lay before gods who had no need of riches; and as the art of the epigrammatist grew more refined, the poet took pride in working with the slightest materials. The husbandman lays a handful of corn-ears before Demeter, the gardener a basket of ripe fruit at the feet of Priapus; the implements of their craft are dedicated by the carpenter and the goldsmith; the young girl and the aged woman offer their even slighter gift, the spindle and distaff, the reel of wool, and the rush-woven basket.[2] A staff of wild-olive cut in the coppice is accepted by the lord of the myriad-boughed forest; the Muses are pleased with their bunch of roses wet with the morning dew.[3] The boy Daphnis offers his fawnskin and scrip of apples to the great divinity of Pan;[4] the young herdsman and his newly-married wife, still with the bridal rose-garland on her hair, make prayer and thanksgiving with a cream cheese and a piece of honeycomb to the mistress of a hundred cities, Aphrodite with her house of gold.[5] The hard life of the small farmer is touched with something of the natural magic that saturates the Georgics; 'rich with fair fleeces, and fair wine, and fair fruit of corn,' and blessed by the gracious Seasons whose feet pass over the furrows.[6] On the green slope Pan himself makes solitary music to the shepherd in the divine silence of the hills.[7] Sick of cities, the imagination turned to an Arcadia that thenceforth was to fill all poetry with the music of its names and the fresh chill of its pastoral air; the lilied banks of Ladon, the Erymanthian water, the tossing woodland of Cyllene.[8]

[1] *Anth. Pal.* vi. 98, ἐκ μικρῶν ὀλίγιστα.
[2] *Anth. Pal.* vi. 98, 102; 103, 92; 174, 247.
[3] *Anth. Pal.* vi. 3, 336.
[4] *Anth. Pal.* vi. 177.
[5] *Anth. Pal.* vi. 55; cf. vi. 119, xii. 131.
[6] *Anth. Pal.* vi. 31, 98.
[7] *App. Plan.* 17; cf. Lucret. v. 1387.
[8] *Anth. Pal.* vi. 111, *App. Plan.* 188: compare Song iii. in Milton's *Arcades*.

Nature grew full of a fresh and lovely divinity. A spirit dwells under the sea, and looks with kind eyes on the creatures that go up and down in its depths; Artemis flashes by in the rustle of the windswept oakwood, and the sombre shade of the pines makes a roof for Pan; the wild hill becomes a sanctuary, for ever unsown and unmown, where the Spirit of Nature, remote and invisible, feeds his immortal flock and fulfils his desire.[1]

X

Though the section of the Palatine Anthology dealing with works of art, if it ever existed, is now completely lost, we have still left a considerable number of epigrams which come under this head. Many are preserved in the Planudean Anthology. Many more, on account of the cross-division of subjects that cannot be avoided in arranging any collection of poetry, are found in other sections of the Palatine Anthology. It was a favourite device, for example, to cast a criticism or eulogy of an author or artist into the form of an imaginary epitaph; and this was often actually inscribed on a monument, or beneath a bust, in the galleries or gardens of a wealthy *virtuoso*. Thus the sepulcral epigrams include inscriptions of this sort on many of the most distinguished names of Greek literature. They are mainly on poets and philosophers; Homer and Hesiod, the great tragedians and comedians, the long roll of the lyric poets, most frequently among them Sappho, Alcman, Erinna, Archilochus, Pindar; and the whole line of philosophers from Thales and Anaxagoras down to the latest teachers in the schools of Athens. Often we find in those epigrams some vivid epithet or fine image; in the 'frowning towers' of the Aeschylean tragedy, the trumpet-note of Pindar, the wealth of lovely flower and leaf, crisp Acharnian ivy, rose and vine, that clusters round the tomb of Sophocles,[2] there is a real touch of imaginative criticism. Those on the philo-

[1] *Anth. Pal.* x. 8; vi. 253, 268; vi. 79.
[2] *Anth. Pal.* vii. 39, 34, 21, 22.

sophers, as one would expect, generally deal less directly with the art of literature.

Many again are to be found among the miscellaneous section of epideictic epigrams. Instances which deal with the art of letters directly are the noble lines of Alpheus on Homer, the interesting epigram on the authorship of the *Phaedo*, the lovely couplet prefixed to the first collected edition of the bucolic poets.[1] Some are inscriptions for libraries or collections;[2] others are on single works of art. Among these last, verses written on statues or pictures dealing with the power of music are specially notable; the conjunction, in this way, of the three arts seems to have given peculiar pleasure to the refined and eclectic culture of the Graeco-Roman period. The contest of Apollo and Marsyas, the piping of Pan to Echo, and the celebrated subject of the Faun listening for the sound of his own flute,[3] are among the most favourite and the most gracefully treated of this class. Even more beautiful, however, than these, and worthy to take rank with the finest 'sonnets on pictures' of modern poets, is the epigram ascribed to Theocritus, and almost certainly written for a picture,[4] which seems to place the whole world of ancient pastoral before our eyes. The grouping of the figures is like that in the famous Pastoral of Giorgione; in both alike are the shadowed grass, the slim pipes, the hand trailing upon the viol-string. But with an almost Venetian glow of colour, the verses are still Greek in their simplicity, their matchless purity of line.

A different view of art and literature, and one which adds considerably to our knowledge of the ancient feeling about them, is given by another class of pieces, the 'irrisory' epigrams of the Anthology. Then, as now, people were amused by bad and bored by successful artists, and delighted to

[1] *Anth. Pal.* ix. 97, 358, 205. [2] Cf. IV. I in this selection.

[3] *Anth. Pal.* vii. 696, *App. Plan.* 8, 225, 226, 244.

[4] *Anth. Pal.* ix. 433. On this epigram Jacobs says, *Frigide hoc carmen interpretantur qui illud tabulae pictae adscriptum fuisse existimant.* But the art of poems on pictures, which flourished to an immense degree in the Alexandrian and later periods, was then more or less in abeyance. One can fancy the same note being made hundreds of years hence on some of Rossetti's sonnets.

laugh at both; then, as now, the life of the scholar or the artist had its meaner side, and lent itself easily to ridicule from without and discontent from within. The air rang with jeers at the portrait-painter who never got a likeness, the too facile composer whose body was to be burned on a pile of five-and-twenty chests all filled with his own scores, the bad grammar of the grammarian, the technical jargon of the metaphysician, the disastrous fertility of the authors of machine-made epics.[1] The poor scholar had become proverbial; living in a garret where the very mice were starved, teaching the children of the middle classes for an uncertain pittance, glad to buy a dinner with a dedication, lecturing to empty benches or gradually petrifying in the monotony of the class-room. The epigrams of Palladas of Alexandria bring before us vividly the miseries of a schoolmaster. Those of Callimachus show with as painful clearness how the hatred of what was bad in literature might end in embittering the whole nature.[3] Many epigrams indicate how much of a scholar's life, even when he had not to earn bitter bread on the stairs of patrons, was wasted, not merely in the pedantry of his profession, but in personal jealousies and recriminations.[4]

Of epigrams on individual works of art it is not necessary to say much. Their numbers must have been enormous. The painted halls and colonnades, common in all Greek towns, had their stories told in verse below; there was hardly a statue or picture of any note that was not the subject of a short poem. A collected series of works of art had its corresponding series of epigrams. The Anthology includes, among other lists, a description in verse of nineteen subjects carved in relief on the pedestals of the columns in a temple at Cyzicus, and another of seventy-three bronze statues which stood in the great hall of a gymnasium at Constantinople.[5] Any celebrated work like the Niobe of Praxiteles, or the bronze heifer of Myron, was the practising-

[1] *Anth. Pal.* xi. 215, 133, 143, 354, 136.
[2] *Anth. Pal.* vi. 303, ix. 174, vi. 310, xi. 400; cf. also x. 33 in this selection.
[3] Compare *Anth. Pal.* xii. 43 with ix. 565.
[4] *Anth. Pal.* xi. 140, 142, 275.
[5] *Anth. Pal.* ii., iii.

ground for every tried or untried poet, seeking new praise for some cleverer conceit or neater turn of language than had yet been invented. Especially was this so with the trifling art of the decadence and its perpetual round of childish Loves: Love ploughing, Love holding a fish and a flower as symbols of his sovereignty over sea and land, Love asleep on a pepper-castor, Love blowing a torch, Love grasping or breaking the thunderbolt, Love with a helmet, a shield, a quiver, a trident, a club, a drum.[1] Enough of this class of epigrams are extant to be perfectly wearisome, were it not that, like the engraved gems from which many of their subjects are taken, they are all, however trite in subject or commonplace in workmanship, wrought in the same beautiful material, in that language which is to all other languages as a gem to an ordinary pebble.

From these sources we are able to collect a body of epigrams which in a way cover the field of ancient art and literature. Sometimes they preserve fragments of direct criticism, verbal or real. We have epigrams on fashions in prose style, on conventional graces of rhetoric, on the final disappearance of ancient music in the sixth century.[2] Of art-criticism in the modern sense there is but little. The striking epigram of Parrhasius, on the perfection attainable in painting,[3] is almost a solitary instance. Pictures and statues are generally praised for their actual or imagined realism. Silly stories like that of the birds pecking at the grapes of Zeuxis, or the calf who went up to suck the bronze cow of Myron, alternate with epigrams in which the motive is a mere play of fancy, or even a mere trick of rhetoric. The popular mind, in Greece as elsewhere, did not understand art, and probably disliked it. Aristotle, who represents the most finished Greek criticism, places the pleasure given by works of art in the recognition by the spectator of things which he has already seen. 'The reason why people enjoy seeing pictures is that the spectators learn and infer what each object is; *this*, they say, *is so and so*;

[1] *App. Plan.* 200, 207, 208, 209, 214, 215, 250.
[2] *Anth. Pal.* xi. 141, 142, 144, 157; vii. 571.
[3] IV. 47 in this selection.

while if one has not seen the thing before, the pleasure is produced not by the imitation,'—or by the art, for he uses the two terms convertibly—'but by the execution, the colour, or some such cause.'[1] Plato (though on this subject one can never be quite sure that Plato is serious) talks of the graphic arts as three times removed from realities, being only employed to make copies or semblances of the external objects which are themselves the copies or shadows of the truth.[2] The conception of an ideal art which is nearer truth than nature is, which nature itself tries with perpetual striving, and ever incomplete success, to copy, was gradually reached much later. Aristotle does indeed in one often-quoted passage assign to poetry a higher truth and a deeper seriousness than that of actual things. But not until the Byzantine period do we find this clearly laid down as a property of the other fine arts. Nilus Scholasticus, a Christian epigrammatist of the fifth century, speaks of the office of a picture being to bring up its object into 'intellectual memory.'[3] The phrase is harsh and scholastic; but the thought it implies is the necessary antecedent of the remarkable verses of Agathias on the picture of the Faun, which have the very tone and spirit of the *Ode on a Grecian Urn*.[4]

Two epigrams in this section above all deserve special notice; one almost universally known, that written by Callimachus on his dead friend, the poet Heracleitus of Halicarnassus; the other, no less noble, though it has not the piercing tenderness of the first, by Claudius Ptolemaeus, the great astronomer, upon his own science, a science then not yet divorced from art and letters. The picture touched by Callimachus of that ancient and brilliant life, where two friends, each an accomplished scholar, each a poet, saw the summer sun set in their eager talk, and listened through the dusk to the singing nightingales, is a more exquisite tribute than all other ancient writings have given to the imperishable delight of literature, the mingled charm of youth and friendship, and the first stirring of the blood by poetry, and

[1] *Poet.* 1448 *b* 15-20.
[2] *Republic*, x. 597.
[3] *Anth. Pal.* i. 33.
[4] *App. Plan.* 244.

the first lifting of the soul by philosophy.[1] And on yet a further height, above the nightingales, under the solitary stars alone, Ptolemy as he traces the celestial orbits is lifted above the touch of earth, and recognises in man's mortal and ephemeral substance a kinship with the eternal. *Man did eat angels' food: he opened the doors of heaven.*[2]

XI

That the feeling for Nature is one of the new developments of the modern spirit, is one of those commonplaces of criticism which express vaguely and loosely a general impression gathered from the comparison of ancient with modern poetry. Like most of such generalisations it is not of much value unless defined more closely; and as the definition of the rule becomes more accurate, the exceptions and limitations to be made grow correspondingly numerous. The section which is here placed under this heading is obviously different from any collection which could be made of modern poems, professing to deal with Nature and not imitated from the Greek. But when we try to analyse the difference, we find that the word Nature is one of the most ambiguous possible. Man's relation to Nature is variable not only from age to age, and from race to race, but from individual to individual, and from moment to moment. The feeling for Nature, as expressed in literature, varies not only with all these variations but with other factors as well, notably with the prevalent mode of poetical expression, and with the condition of the other arts. The outer world lies before us all alike, with its visible facts, its demonstrable laws, *natura daedala rerum*; but with each of us the *species ratioque naturae*, the picture presented by the outer world and the meaning that underlies it, are created in our own minds, the one by the apprehensions of our senses (and the eye sees what it brings the power to see), the other by our emotions, our imagination,

[1] *Anth. Pal.* vii. 80. Cf. *In Memoriam*, xxiii.
[2] *Anth. Pal.* ix. 577; notice especially θείης πίμπλαμαι ἀμβροσίης.

our intellectual and moral qualities, as all these are affected by the pageant of things, and affect it in turn. Nor in any case can we express in words the total impression made upon us, but only that amount of it for which we possess a language of sufficient range and power and flexibility. For an impression has permanence and value—indeed one may go further and say, has reality—only in so far as it is fixed and recorded in language, whether in the language of words or that of colours, forms, and sounds.

First in the natural order comes that simply sensuous view of the outer world as it strikes unimpeded on the senses, where combination and selection have as yet little or no part. Objects are distinct from one another, each creates a single impression, and the effect of each is summed up in a single phrase. The 'constant epithet' of early poetry is a survival of this stage of thought; nature is a series of things, every one of which has its special note; 'green grass,' 'wet water'; and the feeling they arouse is likewise simple and sensuous; the pleasure of shade and cool water in summer, of soft grass to lie on, of the flowers and warm sunshine of spring.

Then out of this infancy of feeling rises the curiosity of childhood; no longer content with noting and recording the obvious aspects of Nature, man observes and inquires and pays attention. The more attention is paid, the more is seen: and an immense growth follows in the language of poetry. To express what is observed, description becomes necessary, and this again involves, in order that the work may not be endless, selection and composition.

Again, upon this attention follows a sort of sympathy created by interest and imagination. Among early races this, like other feelings, expresses itself in the forms of mythology, and half personifies the outer world, giving the tree her Dryad and the fountain her Nymph, making Pan and Echo meet in the forest glade. When the mythological instinct has ceased to be active, it results in sentimental description, sometimes realistic in detail, sometimes largely or even wholly conventional. It has always in it something of a reaction, real or affected, from crowds and the life of

cities, an attempt to regain simplicity by isolation from the complex fabric of society.

Once more, the feeling for Nature may go deeper than the senses and the fancy, and become moral. The outer world is then no more a spectacle only, but the symbol of a meaning, the embodiment of a soul. Earth, the mother and fostress, receives our sympathy and gives us her own. The human spirit turns away from itself to seek sustenance from the mountains and the stars. The whole outer universe becomes the visible and sensible language of an ideal essence; and dawn or sunset, winter or summer, has the quality of a sacrament.

There is over and above all these another sense in which we may speak of the feeling for Nature; and in regard to poetry it is perhaps the most important of all. But it no longer follows, like the rest, a sort of law of development in the human mind generally; it is confined to art, and among the arts is eminent in poetry beyond the rest. This is the romantic or magical note. It cannot be analysed, perhaps it cannot be defined; the insufficiency of all attempted definitions of poetry is in great part due to the impossibility of their including this final quality, which, like some volatile essence, escapes the moment the phial is touched. In the poetry of all ages, even in the periods where it has been most intellectual and least imaginative, come sudden lines like the *Cette obscure clarté qui tombe des étoiles* of Corneille, like the *Placed far amid the melancholy main* of Thomson, where the feeling cannot be called moral, and yet stirs us like the deepest moral criticism upon life, rising as far beyond the mere idealism of sentiment as it does beyond the utmost refinement of realistic art.

In all these different forms the feeling for Nature may be illustrated from Greek poetry; but the broad fact remains that Nature on the whole has a smaller part than it has with modern poets. Descriptive pieces are executed in a slighter manner, and on the whole with a more conventional treatment. Landscapes, for example, are always a background, never (or hardly ever) the picture itself. The influence of mythology on art was so overwhelming that,

down to the last, it determined the treatment of many subjects where we should now go more directly to the things themselves. Especially is this so with what has been described as the moral feeling for nature. Among 'the unenlightened swains of Pagan Greece,' as Wordsworth characteristically calls them, the effect of natural beauty on the mind was expressed under the forms of a concrete symbolism, a language to which they had grown so accustomed that they had neither the power nor the wish to break free from it. The appeal indeed from man to Nature, and especially the appeal to Nature as knowing more about man's destiny than he knows himself, was unknown to the Greek poets. But this feeling is sentimental, not moral; and with them too 'something far more deeply interfused' stirred the deepest sources of emotion. The music of Pan, at which the rustle of the oak-wood ceases and the waterfall from the cliff is silent and the faint bleating of the sheep dies away,[1] is the expression in an ancient language of the spirit of Nature, fixed and embodied by the enchanting touch of art.

Of the epigrams which deal primarily with the sensuous feeling for Nature, the most numerous are those on the delight of summer, rustling breezes and cold springs and rest under the shadow of trees. In the ardours of midday the traveller is guided from the road over a grassy brow to an ice-cold spring that gushes out of the rock under a pine; or lying idly on the soft meadow in the cool shade of the plane, is lulled by the whispering west wind through the branches, the monotone of the cicalas, the faint sound of a far-off shepherd's pipe floating down from the hills; or looking up into the heart of the oak, sees the dim green roof, layer upon layer, mount and spread and shut out the sky.[2] Or the citizen, leaving the glare of town, spends a country holiday on strewn willow-boughs with wine and music,[3] as in that perfect example of the poetry of a summer day, the *Thalysia* of Theocritus. Down to a late Byzantine period this form of poetry, the nearest approach to pure

[1] *Anth. Pal.* ix. 823. [2] *App. Plan.* 230, 227; *Anth. Pal.* ix. 71.
[3] vi. 28 in this selection.

description of nature in the old world, remained alive; as in the picture drawn by Arabius of the view from a villa on the shore of the Propontis, with its gardens set between wood and sea, where the warbling of birds mingled with the songs of the ferrymen that came sweetened by distance.[1] Among other landscape poems, as they may be called, remarkable for their clear and vivid portraiture, may be noted one by Mnasalcas, the low shore with its bright surf, and the temple with its poplars round which the sea-fowl hover and cry, and another by Anyte, the windy orchard-close near the bleached grey sea-coast, with the well and the Hermes standing over it at the crossways.[2] But such epigrams always stop short of the description of natural objects for their own sake, for the mere delight in observing and in recording observation. Perhaps the nearest approach that Greek poetry makes to this is in a remarkable fragment of Sophocles,[3] describing the shiver that runs through the leaves of a poplar when all the other trees stand silent and motionless.

The descriptions of Nature too are, as a rule, not only slightly sketched, but kept subordinate to an expressed human relation. The brilliant loveliness of spring makes the background for the picture of the sailor again putting to sea, or the husbandman setting his plough at work in the furrow; the summer woods are a resting-place for the hot and thirsty traveller; the golden leaves of autumn thinning in the frosty night, making haste to be gone before the storms of rough November, are a frame for the boy beneath them.[4] The life of earth is rarely thought of as distinct from the life of man. It is so in a few late epigrams. The complaint of the cicala, torn away by shepherds from its harmless green life of song and dew among the leaves, and the poem bidding the blackbird leave the dangerous oak, where, with its breast against a spray, it pours out its clear music,[5] are probably of Roman date. An epitaph, of

[1] *Anth. Pal.* ix. 667. [2] *Anth. Pal.* ix. 333, 314.
[3] *Aegeus*, fr. 24; cf. the celebrated simile in *Hyperion*, beginning, *As when upon a tranced summer night.*
[4] *Anth. Pal.* xii. 138. [5] *Anth. Pal.* ix. 373, 87.

uncertain period but of great beauty, on an old bee-keeper who lived alone on the hills with the high woods and pastures for his only neighbours, has a strangely modern note in its handling of a theme common to all times, the contrast between the perpetuity of nature and the transitory life of man.[1]

Between the simply sensuous and the deep moral feeling for nature lies the broad field of pastoral. This is not the place to enter into the discussion of pastoral poetry; but it must be noted in passing that it does not imply of necessity any deep love, and still less any close observation, of nature. It looks on nature, as it looks on human life, through a medium of art and sentiment; and its treatment of nature depends less on the actual world around it than on the prevalent art of the time. Greek art concentrated its efforts on the representation of the human figure, and worked by preference in the more abstract medium of sculpture; and the poetry that saw, as it were, through the eyes of that art sought above all things simplicity of composition and clearness of outline. The scanty vocabulary of colour in Greek poetry, so often noticed, is a special and patent example of this difference in the spirit with which Nature was regarded. As medieval poetry corresponds, in its wealth and intricacy of decoration, to the rich art of the middle ages, so the epigrams given under this section constantly recall Greek sculptured reliefs and engraved gems.

But any such general rules must be taken with their exceptions. There is a risk of reading modern sentiment into ancient work, and even of fixing on the startling anticipations of modern language that occur in Greek poetry,[3] and dwelling on them till they assume an exaggerated importance. But there is a risk perhaps as great of slurring over the inmost quality, the poetry of the poetry, where it has that touch of romance or magic that sets it beyond all our generalisations. The magical charm is just what cannot be

[1] *Anth. Pal.* vii. 717.

[2] A curious instance is the 'evening hymn' (πανέσπερος ὕμνος) of the grass-hopper, in an epigram of the third century B.C., *Anth. Pal.* vii. 194.

brought under any rules; it is the result less of art than of instinct, and is almost independent of time and place. The lament of the swallow in an Alexandrian poet[1] touches the same note of beauty and longing that Keats drew from the song of the nightingale; the couplet of Satyrus, where echo repeats the lonely cry of the birds,[2] is, however different in tone, as purely romantic as the opening lines of *Christabel.*

XII

Though fate and death make a dark background to the brilliant colouring of Greek life, the 'tragi-comedy acted on the larger stage'[3] had its lighter scenes throughout, and Aristophanes and Menander are as intimately Greek as Sophocles. In Menander we have lost a treasury of Greek life that cannot be replaced. Quintilian, speaking at a distance from any national or contemporary prejudice, uses terms of him such as we should not think unworthy of Shakespeare.[4] These Attic comedians were the field out of which epigrammatists, from that time down to the final decay of literature, drew some of their graver and very many of their lighter epigrams. Of the convivial epigrams in the Anthology a number are imitated from extant fragments of the New Comedy; one at least transfers a line of Menander's unaltered; and short fragments of both Menander and Diphilus are included in the Anthology as though not materially differing from epigrams themselves.[5]

Part of this section might be classed with the criticism of life from the Epicurean point of view. Some of the convivial epigrams are purely unreflective; they speak only of the pleasure of the moment, the frank joy in songs and wine and roses, at a vintage-revel, or in the chartered licence of a public festival, or simply without any excuse but the fire in the blood, and without any conclusion but the emptied jar.[6]

[1] Pamphilus in *Anth. Pal.* ix. 57. [2] *App. Plan.* 153.

[3] Plato, *Phileb.* 50 B; Marc. Aur. xi. 6.

[4] *Omnem vitae imaginem expressit . . . omnibus rebus, personis, adfectibus accommodatus:* see the whole passage, *Inst. Rhet.* x. i. 69-72.

[5] *Anth. Pal.* xi. 286, 438, 439. [6] *Anth. Pal.* v. 134, 135; xi. 1.

Some bring in a flash of more vivid colour where Eros mingles with Bromius, and, on a bright spring day, Rose-flower crosses the path, carrying her fresh-blown roses.[1] Others, through their light surface, show a deeper feeling, a claim half jestingly but half seriously made for dances and lyres and garlands as things deeply ordained in the system of nature, a call on the disconsolate lover to be up and drink, and rear his drooping head, and not lie down in the dust while he is yet alive.[2] Some in complete seriousness put the argument for happiness with the full force of logic and sarcasm. 'All the ways of life are pleasant,' cries Julianus in reply to the weariness expressed by an earlier poet;[3] 'in country or town, alone or among fellow-men, dowered with the graciousness of wife and children, or living on in the free and careless life of youth; all is well, live!' And the answer to melancholy has never been put in a concrete form with finer and more penetrating wit than in the couplet of Lucian on the man who must needs be sober when all were drinking, and so appeared in respect of his company to be the one drunk man there.[4]

It is here that the epigrams of comedy reach their high-water mark; in contrast to them is another class in which the lightness is a little forced and the humour touches cynicism. In these the natural quality of the Roman mind makes the Latin epigram heavier and keener-pointed; the greater number indeed of the Greek epigrams of this complexion are of the Roman period; and many of them appear to be directly imitated from Martial and Juvenal, though possibly in some cases it is the Latin poet who is the copyist.

Though they are not actually kept separate—nor indeed would a complete separation be possible—the heading of this section of the Palatine Anthology distinguishes the *συμποτικά*, the epigrams of youth and pleasure, from the *σκωπτικά*, the witty or humorous verses which have accidentally in modern English come almost to absorb the full

[1] *Anth. Pal.* v. 81; xi. 64.
[2] *Anth. Pal.* ix. 270; xii. 50.
[3] *Anth. Pal.* ix. 446.
[4] *Anth. Pal.* xi. 429.

signification of the word epigram. The latter come principally under two heads: one, where the point of the epigram depends on an unexpected verbal turn, the other where the humour lies in some gross exaggeration of statement. Or these may be combined; in some of the best there is an accumulation of wit, a second and a third point coming suddenly on the top of the first.[1]

Perhaps the saying, so often repeated, that ancient humour was simpler than modern, rests on a more sufficient basis than most similar generalisations; and indeed there is no single criterion of the difference between one age and another more easy and certain of application, where the materials for applying it exist, than to compare the things that seem amusing to them. A certain foundation of humour seems to be the common inheritance of mankind, but on it different periods build differently. The structure of a Greek joke is generally very simple; more obvious and less highly elliptical in thought than the modern type, but, on the other hand, considerably more subtle than what passed for wit in the middle ages. There was a store of traditional jests on the learned professions, law, astrology, medicine—the last especially; and the schools of rhetoric and philosophy were, from their first beginning, the subject of much pleasantry. Any popular reputation, in painting, music, literature, gave material for facetious attack; and so did any bodily defect, even those, it must be added, which we think of now as exciting pity or as to be passed over in silence.[2] Many of these jokes, which even then may have been of immemorial antiquity, are still current. The serpent that bit a Cappadocian and died of it, the fashionable lady whose hair is all her own, having been paid for,[3] are instances of this simple form of humour that has no beginning nor end. Some Greek jests have an Irish inconsequence, some the grave and logical monstrosity of American humour.

Naïve, crude, often vulgar; such is the general impression produced by the mass of these lighter epigrams. The bulk of them are of late date; and the culture of the ancient world

[1] Cf. *Anth. Pal.* xi. 85, 143.

[2] Cf. *Anth, Pal.* xi. 342, 404.

[3] *Anth. Pal.* xi. 68, 237.

was running low when its *vers de société* reached no higher level than this. Of course they can only be called poetry by a large stretch of courtesy. In a few instances the work is raised to the level of art by a curious Dutch fidelity and minute detail. In one at least,[1] a great poet has bent to this light and trivial style. The high note of Simonides is as clear and certain in it as in his lines on the Spartans at Thermopylae or in the cry of grief over the young man dead in the snow-clogged surf of the Saronic sea. With such exceptions, the only touch of poetry is where a graver note underlies their light insolence. 'Drink with me,' runs the Greek song, 'be young with me; love with me, wear garlands with me; be mad with me in my madness; I will be serious with you in your seriousness.'[2] Behind the flutes and flowers change comes and the shadow of fate stands waiting, and through the tinkling of the rose-hung river is heard in undertone the grave murmur of the sea.

XIII

For over all life there lay a shadow. Man, a weak and pitiable creature, lay exposed to a grim and ironic power that went its own way careless of him, or only interfered to avenge its own slighted majesty. 'God is always jealous and troublesome'; such is the reflection which Herodotus, the pious historian of a pious age, puts in the mouth of the wisest of the Greeks.[3] Punishment will sooner or later follow sin; that is certain; but it is by no means so certain that it will discriminate, that the innocent will not be involved with the guilty, or that offence will not be taken where none was meant. The law of *laesa maiestas* was executed by the ruling powers of the universe with unrelenting severity. Fate seemed to take a sardonic pleasure in confounding expectation, making destruction spring out of apparent safety, and filling life with dramatic and memorable reversals of fortune.

[1] x. 5 in this selection.
[2] Athenaeus, xv. 695 D.
[3] τὸ θεῖον πᾶν φθονερόν τε καὶ ταραχῶδες, Hdt. i. 32.

And besides the bolts launched by fate, life was as surely if more slowly weighed down by the silent and ceaseless tide of change against which nothing stood fixed or permanent, and which swept the finest and most beautiful things away the soonest. The garland that blooms at night withers by morning; and the strength of man and the beauty of woman are no longer-lived than the frail anemone, the lily and violet that flower and fall.[1] Sweetness is changed to bitterness; where the rose has spread her cup, one goes by and the brief beauty passes; returning, the seeker finds no rose, but a thorn. Swifter than the flight of a bird through the air the light-footed Hours pass by, leaving nothing but scattered petals and the remembrance of youth and spring.[2] The exhortation to use the brief space of life, to realise and, so far as that may be, to perpetuate in action the whole of the overwhelming possibilities crowded into a minute's space[3] comes with a passion like that of Shakespeare's sonnets. 'On this short day of frost and sun to sleep before evening' is the one intolerable misuse of life.[4] Sometimes the feeling is expressed with the vivid passion of a lyric :—'To what profit? for thou wilt not find a lover among the dead, O girl';[5] sometimes with the curiously impersonal and incomparably direct touch that is peculiar to Greek, as in the verses by Antipater of Sidon,[6] that by some delicate magic crowd into a few words the fugitive splendour of the waning year, the warm lingering days and sharp nights of autumn, and the brooding pause before the rigours of winter, and make the whole masque of the seasons a pageant and metaphor of the lapse of life itself. Or a later art finds in the harsh moralisation of ancient legends the substance of sermons on the emptiness of pleasure and the fragility of loveliness; and the bitter laugh over the empty casket of Pandora[7] comes from a heart wrung with the sorrow that beauty is less strong than time. Nor is the burden of these poems only that pleasant

[1] *Anth. Pal.* v. 74, 118.
[2] *Anth. Pal.* xi. 53; xii. 32, 234.
[3] *Anth. Pal.* vii. 472.
[4] *Anth. Pal.* xi. 25; xii. 50.
[5] *Anth. Pal.* v. 85.
[6] *Anth. Pal.* xi. 37.
[7] *Anth. Pal.* x. 71.

things decay; rather than in nothing good or bad, rich or mean, is there permanence or certitude, but everywhere and without selection Time feeds oblivion with decay of things. All things flow and nothing abides; shape and name, nature and fortune yield to the dissolving touch of time.[1]

Even then the world was old. The lamentations over decayed towns and perished empires remind us that the distance which separates the age of the Caesars from our own is in relation to human history merely a chapter somewhere in the middle of a great volume. Then, no less than now, men trod daily over the ruins of old civilisations and the monuments of lost races. One of the most striking groups of poems in the Anthology is the long roll of the burdens of dead cities; Troy, Delos, Mycenae, Argos, Amphipolis, Corinth, Sparta.[2] The depopulation of Greece brought with it a foreshadowing of the wreck of the whole ancient world. With the very framework of human life giving way daily before their eyes, men grew apt to give up the game. The very instability of all things, once established as a law, brought a sort of rest with it; 'there is nothing strictly immutable,' they might have said, 'but mutability.' Thus the law of change became a permanent thread in mortal affairs, and, with the knowledge that all the old round would be gone over again by others, grew the sense that in the acceptance of this law of nature there was involved a conquest of nature, an overcoming of the world.

For the strength of Fate was not otherwise to be contended with, and its irony went deeper than human reach. Nemesis was merciless; an error was punished like a crime, and the more confident you had been that you were doing right, the more severe was the probable penalty. But it was part of Fate's malignity that, though the offender was punished, though Justice took care that her own interests were not neglected nor her own majesty slighted, even where a humane judge would have shrunk from inflicting

[1] *Anth. Pal.* ix. 51.

[2] *Anth. Pal.* vii. 705, 723; ix. 28, 101-4, 151-6, 408.

the full penalty,[1] yet for the wronged one himself she provided no remedy; he suffered at his own risk. For falseness in friendship, for scorn of poverty, for wanton cruelty and torture, the wheel of fortune brought round some form of retribution, but the sufferers were like pieces swept off the board, once and for all.

And Fate seemed to take a positive pleasure in eluding anticipation and constructing dramatic surprises. Through all Greek literature this feeling shows itself; and later epigrams are full of incidents of this sort, recounted and moralised over with the wearisomeness of a tract, stories sometimes obviously invented with an eye to the moral, sometimes merely silly, sometimes, though rarely, becoming imaginative. The contrast of a youth without means to indulge its appetites and an age without appetites to exhaust its means; the story of the poor man who found treasure and the rich man who hanged himself; the fable of the vine's revenge upon the goat, are typical instances of the prosaic epigram.[2] The noble lines inscribed upon the statue of Memnon at Thebes[3] are an example of the vivid imaginative touch lighting up a sufficiently obvious theme for the rhetorician. Under the walls of Troy, long ages past, the son of the Dawn had fallen under Achilles' terrible spear; yet now morning by morning the goddess salutes her son and he makes answer, while Thetis is childless in her sea-halls, and the voiceless dust of Achilles moulders beneath the Trojan plain. The Horatian maxim of *nulli satis cautum* recurs in the story of the ship, that had survived its sea-perils, burnt at last as it lay on shore near its native forest, and finding the ocean less faithless than the land. In a different vein is the sarcastic praise of Fortune for her exaltation of a worthless man to high honour, 'that she might show her omnipotence.'[4] At the root of all there is the sense, born of considering the flux of things and the tyranny of time, that man plays a losing game, and that his only success is in refusing to play. For the busy and idle, for the fortunate and unhappy alike, the sun rises one

[1] *Anth. Pal.* ix. 269.
[2] *Anth. Pal.* ix. 138, 44, 75.
[3] IX. 19 in this selection.
[4] *Anth. Pal.* ix. 106, 530.

morning for the last time; he only is to be congratulated who is done with hope and fear;[1] how short-lived soever he be in comparison with the world through which he passes, yet no less through time Fate dries up the holy springs, and the mighty cities of old days are undecipherable under the green turf;[2] it is the only wisdom to acquiesce in the forces, however ignorant or malign in their working, that listen to no protest and admit no appeal, that no strength can check, no subtlety elude, no calculation predetermine.

XIV

Of these prodigious natural forces the strongest and the most imposing is Death. Here, if anywhere, the Greek genius had its fullest scope and most decisive triumph; and here it is that we come upon the epigram in its inmost essence and utmost perfection. 'Waiting to see the end' as it always did, the Greek spirit pronounced upon the end when it came with a swiftness, a tact, a certitude that leave all other language behind. For although Latin and not Greek is pre-eminently and without rival the proper and, one might almost say, the native language of monumental inscription, yet the little difference that fills inscriptions with imagination and beauty, and will not be content short of poetry, is in the Greek temper alone. The Roman tomb, square hewn of rock, with its haughty lines of rolling Republican names, represents to us with unequalled power the abstract majesty of human States and the glory of citizenship; and the momentary pause in the steady current of the life of Rome, when one citizen dropped out of rank and another succeeded him, brings home to us with crushing effect, like some great sentence of Tacitus, the brief and transitory worth of a single life. *Qui apicem gessisti, mors perfecit tua ut essent omnia brevia, honos fama virtusque, gloria atque ingenium*[3]—words like these

[1] *Anth. Pal.* ix. 8, 172; xi. 282. [2] *Anth. Pal.* ix. 101, 257.
[3] From the inscription on the tomb of Publius Cornelius Scipio Africanus, Augur and Flamen Dialis, son of the conqueror of Hannibal.

have a melancholy majesty that no other human speech has known; nor can any greater depth of pathos be reached than is in the two simple words *Bene merenti* on a hundred Roman tombs. But the Greek mind here as elsewhere came more directly than any other face to face with the truth of things, and the Greek genius kindled before the vision of life and death into a clearer flame. The sepulcral reliefs show us many aspects of death; in all of the best period there is a common note, mingled of a grave tenderness, simplicity, and reserve. The quiet figures there take leave of one another with the same grace that their life had shown. There is none of the horror of darkness, none of the ugliness of dying; with calm faces and undisordered raiment they rise from their seats and take the last farewell. But the sepulcral verses show us more clearly the grief that lay beneath the quiet lines of the marble and the smooth cadence of the couplets. They cover and fill the whole range of emotion: household grief, and pain for the dead baby or the drowned lover, and the bitter parting of wife and husband, and the chill of distance and the doubt of the unknown nether world; thoughts of the bright and brief space of life, and the merciless continuity of nature, and the resolution of body and soul into the elements from which they came; and the uselessness of Death's impatience, and the bitter cry of a life gone like spilt water; and again, comfort out of the grave, perpetual placidity, 'holy sleep,' and earth's gratitude to her children; and beyond all, dimly and lightly drawn, the flowery meadows of Persephone, the great simplicity and rest of the other world, and far away a shadowy and beautiful country to which later men were to give the name of Heaven.

The sepulcral epigrams of Simonides deserve a word to themselves. They are among the most finished achievements of the greatest period of Greece; and in them the art touches not only its highest recorded point, but a point beyond which it seems inconceivable that art should go. They stand as symbols of perfection in literature; not only from the faultlessness of their form, but from their greatness of spirit, the noble and simple thought that had then newly

found itself so perfect a language to commemorate the great deeds which it inspired. Foremost among them are those on the men whose fame they can hardly exalt beyond the place given them by history; on the three hundred of Thermopylae, the Athenian dead at Marathon, the Athenian and Lacedaemonian dead at Plataea.[1] *O stranger, tell the Lacedaemonians that we lie here obeying their orders*—the words have grown so famous that it is only by sudden flashes we can appreciate their greatness. No less noble are others somewhat less widely known: on the monument erected by the city of Corinth to the men who, when all Greece stood as near destruction as a knife's edge, helped to win her freedom at Salamis; on the Athenians, slain under the skirts of the Euboean hills, who lavished their young and beautiful lives for Athens; on the soldiers who fell, in the full tide of Greek glory, at the great victory on the Eurymedon.[2] In all the epitaphs of this class the thought of the city swallows up individual feeling; for the city's sake, that she may be free and great, men offer their death as freely as their life; and the noblest end for a life spent in her service is to die in the moment of her victory. The funeral speech of Pericles dwells with all the amplitude of rhetoric on the glory of such a death; 'having died they are not dead' are the simpler words of Simonides.[3]

Not less striking than these are his epitaphs on private persons: that which preserves the fame of the great lady who 'was not lifted up to pride,' Archedice daughter of Hippias; that on Theognis of Sinope, so piercing and yet so consoling in its quiet pathos, or that on Brotachus of Gortyn, the trader who came after merchandise and found death; the dying words of Protomachus and the lifelong memory left to his father day by day of the goodness and wisdom of his dead child; the noble apostrophe to mount Geraneia, where the drowned man met his doom, the first and one of the most magnificent of the long roll of poems

[1] *Anth. Pal.* vii. 249, 251, 253; Aristides, ii. 511.
[2] Aristides, ii. 512; *App. Plan.* 26; *Anth. Pal.* vii. 258.
[3] *Anth. Pal.* vii. 251; Thuc. ii. 41-43.

on sailors lost at sea.[1] In all of them the foremost quality is their simplicity of statement. There are no superlatives. The emotion is kept strictly in the background, neither expressed nor denied. Great minds of later ages sought a justification of the ways of death in denying that it brought any reasonable grief. To the cold and profound thought of Marcus Aurelius death is 'a natural thing, like roses in spring or harvest in autumn.'[2] But these are the words of a strange language. The feeling of Simonides is not, like theirs, abstract and remote; he offers no justification, because none is felt to be needed where the pain of death is absorbed in the ardour of life.

That great period passed away; and in those which follow it, the sepulcral inscription descends from those heights into more common feelings, lets loose emotion, even dallies with the ornaments of grief. Among the most beautiful are those on children: on the baby that just lived, and, liking it not, went away again before it had known good or evil;[3] on the little child whom the ferryman of the dead is prayed to lift out of his boat gently, because the unaccustomed shoes trip its weak feet.[4] Then follows the keener sadness of the young life spared till it opened into flower only to be cut down before noon; the girl who, sickening for her baby-brother, lost care for her playmates, and found no peace till she went to rejoin him;[5] the boy of twelve, with whom his father, adding no words of lamentation, lays his whole hope in the grave;[6] the only child laid on the funeral pyre before a widowed mother's eyes, leaving her thenceforth no comfort in the sun.[7] The tender feeling for children mingles a touch of fancy with the grief at their loss, as though they were flowers plucked by Persephone to be worn by her and light up the greyness of the underworld. Cleodicus, dead before the festival of his third birthday, when the child's hair was cut and he became a boy, lies in his little coffin; but somewhere by unknown Acheron a

[1] Thuc. vi. 59; *Anth. Pal.* vii. 509, 254, 513, 496.
[2] Marc. Aur. iv. 44.
[3] Kaibel, *Epigr. Gr.* 576.
[4] *Anth. Pal.* vii. 365.
[5] *Anth. Pal.* vii. 662.
[6] *Anth. Pal.* vii. 453.
[7] *Anth. Pal.* vii. 261, 466.

shadow of him grows fair and strong in youth, though he never may return to earth again.[1]

With the grief for loss comes the cry over crushed beauty. One of the early epitaphs, written before the period of the Persian wars, is nothing but this cry: 'pity him who was so beautiful and is dead.'[2] In the same spirit is the fruitless appeal so often made over the haste of Death; *mais que te nuysoit elle en vie, mort?* 'Was he not thine, even had he died an old man?' says the mourner over Attalus.[3] A subject the fascination of which drew artist after artist to treat it, covering the dreariness of death as with a glimmer of white blossoms, was Death the Bridegroom, the maiden taken away from life just as it was about to be made complete. Again and again the motive is treated with delicate profusion of detail, and fancy lingers over the likeness between the two torches that should hold such a space of lovely life between them,[4] now crushed violently together and mingling their fires. Already the bride-bed was spread with saffron in the gilded chamber; already the flutes were shrill by the doorway and the bridal torches were lit, when Death entered masked as a reveller, the hymeneal song suddenly changed into the death-dirge, and while the kinsfolk were busy about another fire, Persephone lighted her own torch out of their hands. With hardly an outward change—as in a processional relief on a sarcophagus—the bridal train turns and moves to the grave with funeral lights flaring through the darkness and sobbing voices and wailing flutes.[5]

As delicate in their fancy and with a higher note of sincerity in their grief are the epitaphs on young mothers, dead in childbirth: Athenais of Lesbos, the swift-fated, whose cry Artemis was too busy with her woodland hounds to hear; Polyxena, wife of Archelaus, not a year's wife nor a month's mother, so short was all her time; Prexo, wife of Theocritus, who takes her baby with her, content with this, and gives blessings from her grave to all who will pray with

[1] *Anth. Pal.* vii. 482, 483.
[2] Kaibel, *Epigr. Gr.* 1 A.
[3] *Anth. Pal.* vii. 671.
[4] Propertius, IV. xi. 46.
[5] *Anth. Pal.* vii. 182, 185, 711, 712.

her that the boy she leaves on earth may live into a great old age.[1] Here tenderness outweighs sorrow; in others a bitterer grief is uttered, the grief of one left alone, forsaken and cast off by all that had made life sweet; where the mother left childless among women has but the one prayer left, that she too may quickly go whence she came; where the morbid imagination of a mourner over many deaths invents new self-torture in the idea that her very touch is mortal to those whom she loves, and that fate has made her the instrument of its cruelty; or where Theano, dying alone in Phocaea, sends a last cry over the great gulfs of sea that divide her from her husband, and goes down into the night with the one passionate wish to have died with her hand clasped in his hand.[2]

Into darkness, into silence: the brilliance and copiousness of that ancient life made the contrast more sudden and appalling; and it was at a later period, when the brightness was a little dimmed and the tide of life did not run so full, that the feeling grew up which regarded death as the giver of rest. With a last word of greeting to the bright earth the dying man departs, as into a mist.[3] In the cold shadows underground the ghost will not be comforted by ointments and garlands lavished on the tomb; though the clay covering be drenched with wine, the dead man will not drink.[4] On an island of the Aegean, set like a gem in the splendid sea, the boy lying under earth, far away from the sweet sun, asks a word of pity from those who go up and down, busy in the daylight, past his grave. The dead woman cries out passionately of the stone chambers of her night, the night that has hidden her. Samian girls set up a monument over their playfellow, the chatterer, the story-teller, whose lips will never open in speech again. The singing-girl, blue-eyed and sweet-voiced, suddenly lies voiceless, like a stone.[5] With a jarring shock, as of closed gates, the grave closes over sound and colour; *moved round in Earth's diurnal course with rocks, and stones, and trees.*

[1] *Anth. Pal.* vi. 348, vii. 163, 167.
[2] *Anth. Pal.* vii. 466, ix. 254, vii. 735.
[3] *Anth. Pal.* vii. 566. [4] *Anth. Pal.* xi. 8.
[5] Kaibel, *Epigr. Gr.* 190; *Anth. Pal.* vii. 700, 459; C. I. G., 6261.

Even thus there is some little comfort in lying under known earth; and the strangeness of a foreign grave adds a last grief to exile. The Eretrians, captured by the Persian general Datis, and sent from their island home by endless marches into the heart of Asia, pine in the hot Cissian plains, and with their last voice from the tomb send out a greeting to the dear and distant sea.[1] The Athenian laid in earth beside the Nile, and the Egyptian whose tomb stands by a village of Crete, though from all places the descent to the house of Hades is one, yet fret at their strange resting-places.[2] No bitterer pang can be added to death than for the white bones of the dead to lie far away, washed by chill rains, or mouldering on a strange beach with the screaming sea-gulls above them.[3]

This last aspect of death was the one upon which the art of the epigrammatist lavished its utmost resources. From first to last the Greeks were a seafaring people, and death at sea was always present to them as a common occurrence. The Mediterranean was the great highway of the world's journeying and traffic. All winter through, travel almost ceased on it except for those who could not avoid it, and whom desire of gain or urgence of business drove forth across stormy and perilous waters; with spring there came, year by year, a sort of breaking-up of the frost, and the seas were all at once covered with a swarm of shipping. From Egypt and Syria fleets bore the produce of the East westward; from the Pillars of Hercules galleys came laden with the ores of Spain and Britain; through the Propontis streamed the long convoys of corn-ships from the Euxine with their freights of wheat. Across the Aegean from island to island, along its shores from port to port, ran continually the tide of local commerce, the crowds of tourists and emigrants, the masses of people and merchandise drawn hither and thither in the track of armies, or bound to and from shows and festivals and markets. The fishing industry, at least in the later Greek period, employed the whole population of small islands and seaside towns.

[1] *Anth. Pal.* vii. 256, 259.

[2] *Anth. Pal.* vii. 477, x. 3.

[3] *Anth. Pal.* vii. 225, 285.

Among those thousands of vessels many must, every year, have come to harm in those difficult channels and treacherous seas. And death at sea had a great horror and anguish attached to it; the engulfing in darkness, the vain struggles for life, the loss of burial rites and all the last offices that can be paid to death, made it none the less terrible that it was so common. From the Odyssey downward tales of sea-peril and shipwreck had the most powerful fascination. Yet to that race of sailors the sea always remained hateful; 'as much as a mother is sweeter than a stepmother,' says Antipater,[1] 'so much is earth dearer than the grey sea.' The fisherman tossing on the waves looked back with envy to the shepherd, who, though his life was no less hard, could sit in quiet piping to his flock on the green hillside; the merchant who crossed the whole length of the Mediterranean on his traffic, or even ventured out beyond Calpe into the unknown ocean, hungered for the peace of broad lands and the lowing of herds.[2] *Cedet et ipse mari vector, nec nautica pinus mutabit merces:* all dreams of a golden age, or of an ideal life in the actual world, included in them the release from this weary and faithless element. Even in death it would not allow its victims rest; the cry of the drowned man is that though kind hands have given him burial on the beach, even there the ceaseless thunder of the surge is in his ears, and the roar of the surf under the broken reef will not let him be quiet; 'keep back but twelve feet from me,' is his last prayer, 'and there billow and roar as much as thou wilt.'[3] But even the grace of a tomb was often denied. In unknown distances the sailor sank into the gulfs or was flung on a desert beach. Erasippus, perished with his ship, has all the ocean for his grave; somewhere far away his white bones moulder on a spot that the sea-gulls alone can tell. Thymodes rears a cenotaph to his son, who on some Bithynian beach or island of the Pontic lies a naked corpse on an inhospitable shore. Young Seleucus, wrecked in the distant

[1] *Anth. Pal.* ix. 23.

[2] *Anth. Pal.* vii. 636, ix. 7; cf. Virgil, *Georg.* ii. 468-70.

[3] *Anth. Pal.* vii. 284.

Atlantic, has long been dead on the trackless Spanish coasts, while yet at home in Lesbos they praise him and look forward to his return. On the thirsty uplands of Dryopia the empty earth is heaped up that does not cover Polymedes, tossed up and down far from stony Trachis on the surge of the Icarian sea. 'Also thee, O son of Cleanor,' one poem abruptly opens, in the overwhelming thought of all those many others whom the sea had swallowed down.[1] The ocean never forgot its cruelty. Πᾶσα θάλασσα θάλασσα, 'everywhere the sea is the sea,' wails Aristagoras,[2] past the perilous Cyclades and the foaming narrows of the Hellespont only to be drowned in a little Locrian harbour; the very sound of the words echoes the heavy wash of waves and the hissing of eternal foam. Already in sight of home, like Odysseus on his voyage from Aeolia, the sailor says to himself, 'to-morrow the long battle against contrary winds will be over,' when the storm gathers as the words leave his lips, and he is swept back to death.[3] The rash mariner who trusts the gales of winter draws fate on himself with his own hands; Cleonicus, hastening home to Thasos with his merchandise from Hollow Syria at the setting of the Pleiad, sinks with the sinking star.[4] But even in the days of the halcyons, when the sea should stand like a sheet of molten glass, the terrible straits swallow Aristomenes, with ship and crew; and Nicophemus perishes, not in wintry waves, but of thirst in a calm on the smooth and merciless Libyan sea.[5] By harbours and headlands stood the graves of drowned men with pathetic words of warning or counsel. 'I am the tomb of one shipwrecked'; in these words again and again the verses begin. What follows is sometimes an appeal to others to take example: 'let him have only his own hardihood to blame, who looses moorings from my grave'; sometimes it is a call to courage: 'I perished; yet even then other ships sailed safely on.' One, in words incomparable for pathos and simplicity, neither counsels nor

[1] *Anth. Pal.* vii. 285, 497, 376, 651, 263.
[2] *Anth. Pal.* vii. 639.
[3] *Anth. Pal.* vii. 630.
[4] *Anth. Pal.* vii. 263, 534.
[5] *Anth. Pal.* ix. 271, vii. 293.

warns: 'O mariners, well be with you at sea and on land; but know that you pass the tomb of a shipwrecked man.' Another sends a blessing out of his nameless tomb: 'O sailor, ask not whose grave I am, but be thine own fortune a kindlier sea.'[1]

Beyond this point simplicity and pathos cannot go. But a height even greater is reached in a group of three epigrams[2] which unite these qualities with severe magnificence of language and with the poignancy of some tragical Border ballad: that where Ariston of Cyrene, lying dead by the Icarian rocks, cries out passionately on mariners who go sailing by to tell Meno how his son perished; that where the tomb of Biton in the morning sun, under the walls of Torone, sends a like message by the traveller to the childless father, Nicagoras of Amphipolis; and most piercing of all in their sorrow and most splendid in their cadences, the stately lines that tell of Polyanthus, sunk off Sciathus in the stormy Aegean, and laid in his grave by the young wife to whom only a dead body was brought home by the fishermen as they sailed into harbour in the grey of dawn.

Less numerous than these poems of sea-sorrow, but with the same trouble of darkness, the same haunting chill, are others where death comes through the gloom of wet nights, in the snowstorm or the thunderstorm or the autumn rains that drown the meadow and swell the ford. The contrast of summer days may perhaps make the tidings of death more pathetic, and wake a more delicate pity; but the physical horror, as in the sea-pieces, is keener at the thought of lonely darkness, and storm in the night. Such are the pictures of the cattle coming unherded down the hill through the heavy snow at dusk, while high on the mountain side their master lies dead, struck by lightning; or of Ion, who slipped overboard unnoticed in the darkness, while the sailors drank late into night at their anchorage; or of the strayed revellers, Orthon and Polyxenus, who, bewildered in the rainy night, with the lights of the banquet still flaring in their

[1] *Anth. Pal.* vii. 264, 282, 675; 269, 350.
[2] *Anth. Pal.* vii. 499, 502, 739.

eyes, stumbled on the slippery hill-path and lay dead at the foot of the cliff.[1]

O Charidas, what is there beneath? cries a passer-by over the grave of one who had in life nursed his hopes on the doctrine of a resurrection ; and out of the grave comes the sombre answer, *Great darkness.*[2] It is in this feeling that the brooding over death in later Greek literature issues ; we feel that we have left the ancient world and are on the brink of the Middle Ages with their half hysterical feeling about death, the piteous and ineffectual revolt against it, and the malign fascination with which it preys on men's minds and paralyses their action. To the sombre imagination of an exhausted race the generations of mankind were flocks of victims dragged one after another to the slaughter-house ; in Palladas and his contemporaries the medieval dance of death is begun.[3] The great and simple view of death is wholly broken up, with the usual loss and gain that comes of analysis. On the one hand is developed this tremulous protest against the law of life. But on the other there arises in compensation the view of death as final peace, the release from trouble, the end of wandering, the resolution of the feverous life of man into the placid continuity of nature. With a great loss of strength and directness comes an increased measure of gentleness. Poetry loves to linger over the thought of peaceful graves. The dead boy's resting-place by the spring under the poplars bids the weary wayfarer turn aside and drink in the shade, and remember the quiet place when he is far away. The aged gardener lies at peace under the land that he had laboured for many a year, and in recompense of his fruitful toil over vine and olive, corn-field and orchard-plot, the grateful earth lies lightly over his grey temples, and the earliest flowers of spring blossom above his dust. The lines of Leonidas, in which Cleitagoras asks that when he is dead the sheep may bleat above him, and the shepherd pipe from the rock as they graze softly along the valley, and that the countryman in spring may pluck a posy of meadow flowers

[1] *Anth. Pal.* vii. 173, ix. 82, vii. 398, 660.
[2] *Anth. Pal.* vii. 524.
[3] *Anth. Pal.* x. 78, 85, 88, xi. 300.

and lay it on his grave, have all the tenderness of an English pastoral in a land of soft outlines and silvery tones.[1] An intenser feeling for nature and a more consoling peace are in the nameless poem that bids the hill-brooks and the cool upland pastures tell the bees, when they go forth anew on their flowery way, that their old keeper fell asleep on a winter night, and will not come back with spring.[2] The lines call to mind that passage of the *Adonais* where the thought of earth's annual resurrection calms by its glory and beauty the very sorrow which it rekindles; as those others in which, now the Malian fowler is gone, the plane again offers her branches 'for the holy bird to rest his swift wing,'[3] are echoed in the Ode where the note of the immortal bird sets the listener in the darkness at peace with Death. The dying man leaves earth with a last kind word. At rest from long wanderings, the woman, whose early memory went back to the storming of Athens by Roman legionaries, and whose later life had passed from Italy to Asia, unites the lands of her birth and adoption and decease in her farewell.[4] For all ranks and ages—the baby gone to be a flower in Persephone's crowned hair, the young scholar, dear to men and dearer to the Muses, the sage who, from the seclusion of his Alexandrian library, has seen three kings succeed to the throne[5] — the recompense of life is peace. Peace is on the graves of the good servant, the faithful nurse, the slave who does not even in the tomb forget his master's kindness or cease to help him at need.[6] Even the pets of the household have their slight memorial and their lasting rest. The shrill cicala, silent and no more looked on by the sun, finds a place on the meadows whose flowers the Queen of the Dead herself keeps bright with dew. The sweet-throated song-bird, the faithful watch-dog, the speckled partridge in the coppice, go at the appointed time upon their silent way — *ipsas angusti terminus aevi excipit* — and come into human sympathy because their

[1] *Anth. Pal.* ix. 315; vii. 321, 657. The spirit and much of the language of these epigrams are very like those of Gray's *Elegy*.

[2] *Anth Pal.* vii. 717. [3] *Anth. Pal.* vii. 171. [4] *Anth. Pal.* vii. 368.

[5] *Anth. Pal.* vii. 78, 483; Diog. Laert. iv. 25.

[6] *Anth. Pal.* vii. 178, 179,; Kaibel, *Epigr. Gr.* 47.

bright life is taken to its rest like man's own in so brief a term.[1]

Before this gentler view of death grief itself becomes softened. 'Fare thou well even in the house of Hades,' says the friend over the grave of the friend: the words are the same as those of Achilles over Patroclus, but all the wild anguish has gone out of them.[2] Over the ashes of Theognis of Sinope, without a word of sorrow, with hardly a pang of pain, Glaucus sets a stone in memory of the companionship of many years. And in the tenderest of epitaphs on dead friends acquiescence passes into hope, as the survivor of that union 'which masters Time indeed, and is eternal, separate from fears,' prays Sabinus, if it be permitted, not even among the dead to let the severing water of Lethe pass his lips.[3]

Out of peace comes the fruit of blessing. The drowned sailor rests the easier in his grave that the lines written over it bid better fortune to others who adventure the sea. 'Go thou upon thy business and obtain thy desire,'[4] says the dead man to the passer-by, and the kind word makes the weight of his own darkness less to bear. Amazonia of Thessalonica from her tomb bids husband and children cease their lamentations and be only glad while they remember her.[5] Such recompense is in death that the dead sailor or shepherd becomes thenceforth the genius of the shore or the hillside. The sacred sleep under earth sends forth a dim effluence; in a sort of trance between life and death the good still are good and do not wholly cease out of being.[6]

For the doctrine of immortality did not dawn upon the world at any single time or from any single quarter. We are accustomed, perhaps, to think of it as though it came like sunrise out of the dark, *lux sedentibus in tenebris*, giving a new sense to mankind and throwing over the whole breadth of life a vivid severance of light from shadow, putting colour and sharp form into what had till then all

[1] *Anth. Pal.* vii. 189, 199, 211, 203.
[2] *Il.* xxiii. 19; *Anth. Pal.* vii. 41.
[3] *Anth. Pal.* vii. 509, 346.
[4] Kaibel, *Epigr. Gr.* 190.
[5] *Anth. Pal.* vii. 667.
[6] *Anth. Pal.* vii. 269, 451, 657.

lain dim in the dusk, like Virgil's woodland path under the glimpses of a fitful moon. Rather it may be compared to those scattered lights that watchers from Mount Ida were said to discern moving hither and thither in the darkness, and at last slowly gathering and kindling into the clear pallor of dawn.[1] So it is that those half-beliefs, those hints and longings, still touch us with the freshness of our own experience. For the ages of faith, if such there be, have not yet come; still in the mysterious glimmer of a doubtful light men wait for the coming of the unrisen sun. During a brief and brilliant period the splendour of corporate life had absorbed the life of the citizen; an Athenian of the age of Pericles may have, for the moment, found Athens all-sufficient to his needs. With the decay of that glory it became plain that this life was insufficient, that it failed in permanence and simplicity. We all dwell in a single native country, the universe, said Meleager,[2] expressing a feeling that had become the common heritage of his race. But that country, as men saw it, was but ill governed; and in nothing more so than in the rewards and punishments it gave its citizens. To regard it as the vestibule only of another country where life should have its intricacies simplified, its injustices remedied, its evanescent beauty fixed, and its brief joy made full, became an imperious instinct that claimed satisfaction, through definite religious teaching or the dreams of philosophy or the visions of poetry. And so the last words of Greek sepulcral poetry express, through questions and doubts, in metaphor and allegory, the final belief in some blessedness beyond death. Who knows whether to live be not death, and to be dead life? so the haunting hope begins. The Master of the Portico died young; does he sleep in the quiet embrace of earth, or wake in the joy of the other world?[3] 'Even in life what makes each one of us to be what we are is only the soul; and when we are dead, the bodies of the dead are rightly said to be our shades or images; for the true and immortal being of each one of us, which is called the soul, goes on her way to other

[1] Lucret. v. 663.
[2] *Anth. Pal.* vii. 417.
[3] xi. 7 in this selection.

gods, that before them she may give an account.'[1] These are the final words left to men by that superb genius the dream of whose youth had ended in the lines[2] made alive again in English by Shelley :—

> Thou wert the Morning Star among the living
> Ere thy fair light was fled ;
> Now, having died, thou art as Hesperus, giving
> New splendour to the dead.

And at last, not from the pen of Plato, nor written in lines of gold, but set by a half-forgotten friend over an obscure grave,[3] comes the certitude of that long hope. Heliodorus and Diogeneia died on the same day and are buried under the same stone: but love admits no such bar to its continuance, and the tomb is a bridal chamber for their triumphant life.

XV

Criticism, to be made effectively, must be made from beyond and outside the thing criticised. But as regards life itself, such an effort of abstraction is more than human. Men look on life from a point inside it, and the total view differs, or may even be reversed, with the position of the observer. The shifting of perspective makes things appear variously both in themselves and in their proportion to other things. What lies behind one person is before another; the less object, if nearer, may eclipse the greater; where there is no fixed standard of reference, how can it be determined what is real and what apparent, or whether there be any absolute fact at all? To some few among men it has been granted to look on life as it were from without, with vision unaffected by the limit of view and the rapid shifting of place. These, the poets who see life steadily and whole, in Arnold's celebrated phrase, are for the rest of mankind almost divine. We recognise them as such through a sort of instinct awakened by theirs and

[1] Plato, *Laws*, 959. [2] *Anth. Pal.* vii. 670.
[3] *Anth. Pal.* vii. 378, ἀγαλλόμενοι καὶ τάφον ὡς θάλαμον.

responding to it, through the inarticulate divinity of which we are all in some degree partakers.

These are the great poets; and we do not look, in any Anthology of slight pieces, for so broad and sustained a view of life. But what we do find in the Anthology is the reflection in many epigrams of many partial criticisms from within; the expression, in the most brief and pointed form, of the total effect that life had on one man or another at certain moments, whether in the heat of blood, or the first melancholy of youth, or the graver regard of mature years. In most the same note recurs, of the shortness of life, of the inevitableness of death. Now death is the shadow at the feast, bidding men make haste to drink before the cup is snatched from their lips with its sweetness yet undrained; again it is the bitterness within the cup itself, the lump of salt dissolving in the honeyed wine and spoiling the drink. Then comes the revolt against the cruel law of Nature in undisciplined minds. Sometimes this results in hard cynicism, sometimes in the relaxation of all effort; now and then the bitterness grows so deep that it almost takes the quality of a real philosophy, a 'nihilism' that declares itself as a positive solution of the whole problem. 'Little is the life of our rejoicing,' says Rufinus,[1] in the very words of an old English ballad; 'old age comes quickly, and death ends all.' In many epigrams this burden is repeated. The philosophy is that of Ecclesiastes: 'Go thy way, eat thy bread with joy, and drink thy wine with a merry heart, let thy garments be always white, and let thy head lack no ointment; see life with the wife whom thou lovest all the days of the life of thy vanity; for that is thy portion in life, and in thy labour which thou takest under the sun.' If the irony here is unintentional it is all the bitterer; such consolation leads surely to a more profound gloom. With a selfish nature this view of life becomes degraded into cynical effrontery; under the Roman empire the lowest corruption of 'good manners' took for its motto the famous words, repeated in an anonymous

[1] *Anth. Pal.* v. 12; cf. the beautiful lyric with the refrain *Lytyll ioye ys son done* in Wright's fifteenth-century MS. (Percy Society, 1847).

epigram in the Anthology,[1] *Let us eat and drink, for to-morrow we die.* In finer tempers it issues in a mood strangely mingled of weakness of will and lucidity of intelligence, like that of Omar Khayyam. Many of the stanzas of the Persian poet have a close parallel, not only of thought but of actual turn of phrase, in verses of the later epigrammatists.[2] The briefness of life when first realised makes youth feverish and self-absorbed. 'Other men perhaps will be, but *I* shall be dead and turned into black earth,' he says—as though that were the one thing of importance.[3] Or again, the beauty of returning spring is felt in the blood as an imperious call to renew the delight in the simplest physical pleasures, food, scent of flowers, walks in the fresh country air, and to thrust away the wintry thought of dead friends who cannot share those delights now.[4] The earliest form taken by the instinct of self-preservation and the revolt against death can hardly be called by a milder name than swaggering. 'I don't care,' the young man cries,[5] with a sort of faltering bravado. Snatch the pleasure of the moment, such is the selfish instinct of man before his first imagination of life, and then, and then, let fate do its will upon you.[6] Thereafter, as the first turbulence of youth passes, its first sadness succeeds, with the thought of all who have gone before and all who are to follow, and of the long silence under the ground. Touches of tenderness break in upon the reveller; thoughts of the kinship of earth, as the drinker lifts the cup wrought of the same clay as he; submission to the lot of mortality; counsels to be generous while life lasts, 'to give and to share'; the renunciation of gross ambitions such as wealth and power, with some likeness or shadow in it of the grace of humility.[7]

It is here that the change begins. To renounce for the

[1] *Anth. Pal.* xi. 56.
[2] Cf. *Anth. Pal.* xi. 25, 43; xii. 50.
[3] Theognis, 877, Bergk.
[4] *Anth. Pal.* ix. 412.
[5] *Anth. Pal.* xi. 23.
[6] Archestratus ap. Athenaeum, vii. 286 A: *κἂν ἀποθνήσκειν μέλλῃς, ἅρπασον, . . . κᾆτα ὕστερον ἤδη πάσχ' ὅ τι σοι πεπρωμένον ἐστίν.* The phrase may bear a significance beyond the humorous intention of the writer.
[7] *Anth. Pal.* xi. 3, 43, 56.

first time is an action of supreme importance, and its consequences reach over the whole of life. Not only is it that he who has renounced one thing has shown himself implicitly capable of renouncing all things: he has shown much more: reflection, choice, will. Thenceforth he is able to see part of life at all events from outside, the part which he has put away from himself; for the first time his criticism of life begins to be real. He has no longer a mere feeling, whether eager haste or sullen submission or blind revolt; behind the feeling there is now thought, the power which makes and unmakes all things.

Of this maturer criticism on life the Anthology crystallises many brilliant fragments. Perhaps there is no thought among them which was even then original; certainly there is none which is not now more or less familiar. But the perfected expression without which thought remains ineffectual gives some of them a value as enduring as their charm. A few of them are here set side by side without comment, for no comment is needed to make their sense clear, nor to give weight to their grave and penetrating reality.[1]

'Those who have left the sweet light I mourn no longer, but those who live in perpetual expectation of death.'

'What belongs to mortals is mortal, and all things pass by us; and if not, yet we pass by them.'

'Now we flourish, as others did before, and others will presently, whose children we shall not see.'

'I weep not for thee, dearest friend; for thou knewest much good; and likewise God dealt thee thy share of ill.'

These epigrams in their clear and unimpassioned brevity are a type of the Greek temper in the age of reflection. Many others, less simple in their language, less crystalline in their structure, have the same quiet sadness in their tone. As it is said in the solemn line of Menander, sorrow and life are too surely akin.[2] The vanity of earthly labour; the passing of youth; the utter annihilation of past time with all that it held of action and suffering; the bitterness of the fear of death, and the weariness of the clutch at life;

[1] XII. 20, 32, 25, 22, in this selection.

[2] *Citharist.* fr. 1, ἆρ' ἐστὶ συγγενές τι λύπη καὶ βίος;

such are among the thoughts of most frequent recurrence. In one view these are the commonplaces of literature; yet they are none the less the expression of the profoundest thought of mankind.

In Greek literature from first to last this is the view of life taken by the most serious thinkers. Not in one age or in one form of poetry alone, but in most that are of great import, the feeling that death was better than life is no mere caprice of melancholy, but a settled conviction. The terrible words of Zeus in the Iliad to the horses of Achilles,[1] 'for there is nothing more pitiable than man, of all things that breathe and move on earth,' represent the Greek criticism of life already mature and consummate. 'Of all things not to be born into the world is best,' says Theognis in lines the calmness of which has no trace of resentment,[2] 'but being born, as quickly as may be to pass the gates of Hades, and lie under a heavy heap of earth.' Sophocles at the end of his long and brilliant life, in an age the most splendid that the world has ever witnessed, reaffirms, with the weight of a testamentary declaration, the words of the Megarian poet: and in another line,[3] whose rhythm is the sighing of all the world made audible, 'There is no such pain,' he says, 'as length of life.' So too Menander, in the most striking of the fragments preserved from his world of comedies,[4] weighs and puts aside all the attractions that life can offer: 'Him I call most happy who, having gazed without grief on these august things, the common sun, the stars, water, clouds, fire, goes quickly back whence he came.' With so clear-sighted and so sombre a view of this life, and with no certainty of another, it was only the inspiration of great thought and action, and the gladness of yet unexhausted youth, that sustained the ancient world so long. And this gladness of youth faded away. Throughout all the writing of the later classical period we feel one thing constantly; that life was without joy. The one desire left is for rest. Life is brief, as men of old time said; but now

[1] *Il.* xvii. 443-447.
[2] Theognis, 425-8, Bergk; Sophocles, *Oed. Col.* 1225-8.
[3] *Scyr.* fr. 500, οὐδὲν γὰρ ἄλγος οἷον ἡ πολλὴ ζόη.
[4] *Hypobolimaeus*, fr. 2.

there is scarcely a wish that it should be longer. 'Little is thy life and afflicted,' says Leonidas,[1] 'and not even so is it sweet, but more bitter than loathed death.' 'Weeping I was born, and when I have done my weeping I die,' another poet wails,[2] 'and all my life is among many tears.' Aesopus is in a strait betwixt two; if one might but escape from life without the horror of dying! for now it is only the revolt from death that keeps him in the anguish of life.[3] To Palladas of Alexandria the world is but a slaughter-house, and death is its blind and irresponsible lord.[4]

From the name of Palladas is inseparable the name of the famous Hypatia, and the strange history of the Neo-Platonic school. The last glimmer of light in the ancient world was from the embers of their philosophy. A few late epigrams preserve a record of their mystical doctrines, and speak in half-unintelligible language of 'the one hope' that went among them, a veiled and crowned phantom, under the name of Wisdom. But, apart from those lingering relics of a faith among men half dreamers and half charlatans, patience and silence were the only two counsels left; patience, in which we imitate God himself; silence, in which all our words must soon end.[5] Men had once been comforted for their own life and death in the thought of deathless memorials; now they had lost hope, and declared that no words and no gods could give immortality.[6] Greek literature perished because it found nothing more in the end to say than this. Its end was like that recorded of the noblest of the Roman Emperors;[7] the last word uttered with its dying breath was the counsel of equanimity. Resignation[8] was the one lesson left, and, this lesson once fully learned, it naturally and silently died. The ages that followed were too preoccupied to think of preserving its records, or even of writing its epitaph. Filtered down through Byzantine epitomes, through Arabic translations, through every sort

[1] *Anth. Pal.* vii. 472. [2] *Anth. Pal.* x. 84. [3] *Anth. Pal.* x. 123.
[4] *Anth. Pal.* x. 85. [5] *Anth. Pal.* x. 94, xi. 300.
[6] *Anth. Pal.* vii. 300, 362.
[7] *Signum* Aequanimitatis *dedit atque ita conversus quasi dormiret spiritum reddidit.* Jul. Capitol., *Antoninus Pius*, c. 12.
[8] Ἡσυχίην ἀγαπᾷν, *Anth. Pal.* x. 77.

of strange and tortuous channel, a tradition of this great literature just survived long enough to kindle the imagination of the fifteenth century. The revolutions of history, fortunate perhaps for the world, swept the last Greek scholars away from Constantinople, carrying with them the priceless relics of forgotten splendours. To some broken stones, and to the chance which has saved a few hundred manuscripts from destruction, is due such knowledge as we have to-day of that Greek thought and life which still remain to us in many ways an unapproached ideal.

XVI

That ancient world perished ; and all the while, side by side with it, a new world was growing up with which it had so little in common that hitherto it would only have been confusing to take the latter much into account. This review of the older civilisation has, so far as may be, been kept apart from all that is implied by the introduction of Christianity ; it has even spoken of the decay and death of literature, though literature and thought in another field were never more active than in the early centuries of the Christian Church. For the latter half of the period of human history over which the Greek Anthology stretches, this new world was in truth the more important of the two. While to the ageing Greek mind life had already lost its joy, and thought begun to sicken, we hear the first notes of a new glory and passion ;

> Ἔγειρε ὁ καθεύδων
> καὶ ἀνάστα ἐκ τῶν νεκρῶν
> καὶ ἐπιφαύσει σοι ὁ Χριστός.[1]

In this fragment of shapeless verse, not in the smooth delicate couplets of contemporary poets, Polyaenus or Antiphilus, lay the germ of the music which was to charm the centuries that followed. Even through the long swoon of art which is usually thought of as following the darkness of

[1] Quoted by S. Paul, *Eph.* v. 14.

the third century, the truth was that art was transforming itself into new shapes and learning a new language. The last wisdom of the Neo-Platonic philosophy was barely said when the Church of the Holy Wisdom rose in Constantinople, the most perfect work of art that has yet been known in organic beauty of design and splendour of ornament; and when Justinian by his closure of the schools of Athens marked off, as by a precise line, the end of the ancient world, in the Greek monasteries of Athos new types of beauty were being slowly wrought out which passed outward from land to land, transfiguring the face of the world as they went.

It is only in the growth and life of that new world that the decay and death of the old can be regarded with equanimity, or can in a certain sense be historically justified; for Greek civilisation was and still is so incomparable that its loss might otherwise fill the mind with despair, and seem to be the last irony cast by fate against the idea of human progress. But it is the law of all Nature, from her highest works to her lowest, that life only comes by death; 'she replenishes one thing out of another,' in the words of the Roman poet, 'and does not suffer anything to be begotten before she has been recruited by the death of something else.' To all things born she comes one day with her imperious message: *materies opus est ut crescant postera secla.*[1] With the infinite patience of one who has inexhaustible time and imperishable material at her absolute command, slowly, vacillatingly, not hesitating at any waste or any cruelty, Nature works out some form till it approaches perfection; then finds it flawed, finds it is not the thing she meant, and with the same unscrupulous and passionless action breaks it up and begins anew. As in our own lives we sometimes feel that the slow progress of years, the structure built up cell by cell through pain and patience and weariness at lavish cost seems one day, when some great new force enters our life, to crumble and fall away from us, leaving us strangers in a new world, so it is with the greater types of life, with peoples and civilisations;

[1] Lucret. i. 263, iii. 967.

some secret inherent flaw was in their structure ; they meet a trial for which they were not prepared, and fail ; once more they must be passed into the crucible and melted down to their primitive matter. Yet in some way the experience of all past generations enters into those which succeed them, and still lives in the gradual evolution of the purpose of history. Of histories no less than of poems it is true that the best are but shadows, and that, for the highest purposes which history serves, the idea is the fact ; the impression produced on us, the influence of a life, ideal or actual, akin to and yet different from ours, is the one thing which primarily matters.

The highest office of history is to preserve ideals, as it is of poetry to create them. The value of this selection of minor poetry—if one can speak of a value in poetry beyond itself—is that, however imperfectly, it draws for us in little a picture of the Greek ideal with all its virtues and its failings ; it may be taken as an epitome, slightly sketched with a facile hand, of the book of Greek life. How slight its substance is becomes plain the moment we turn from these epigrams, however delicate and graceful, to the great poems. Yet the very study of the lesser and the appreciation that comes of study may quicken our understanding of the greater ; and there is something even more moving and pathetic in their survival, as of flowers from a strange land ; white violets gathered at morning, to revert to Meleager's exquisite metaphor, and still yielding a faint sweetness in the never-ending afternoon.

ANTHOLOGY

TEXT AND TRANSLATION

THE GARLAND OF MELEAGER

Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον ἀοιδάν;
    ἢ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον;
Ἄνυσε μὲν Μελέαγρος· ἀριζάλῳ δὲ Διοκλεῖ
    μναμόσυνον ταύταν ἐξεπόνησε χάριν·
5 Πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ Μοιροῦς
    λείρια, καὶ Σαπφοῦς βαιὰ μέν, ἀλλὰ ῥόδα·
Νάρκισσόν τε χορὸν Μελανιππίδου ἔγκυον ὕμνων,
    καὶ νέον οἰνάνθης κλῆμα Σιμωνίδεω·
Σὺν δ' ἀναμὶξ πλέξας μυρόπνουν εὐάνθεμον ἶριν
10 Νοσσίδος, ἧς δέλτοις κηρὸν ἔτηξεν Ἔρως·
Τῇ δ' ἅμα καὶ σάμψυχον ἀφ' ἡδυπνόοιο Ῥιανοῦ
    καὶ γλυκὺν Ἠρίννης παρθενόχρωτα κρόκον,
Ἀλκαίου τε λάληθρον ἐν ὑμνοπόλοις ὑάκινθον,
    καὶ Σαμίου δάφνης κλῶνα μελαμπέταλον·
15 Ἐν δὲ Λεωνίδεω θαλεροὺς κισσοῖο κορύμβους,
    Μνασάλκου τε κόμας ὀξοτόρου πίτυος·

Dear Muse, for whom bringest thou this gardenful of song, or who is he that fashioned the garland of poets? Meleager made it, and wrought out this gift as a remembrance for noble Diocles, inweaving many lilies of Anyte, and many martagons of Moero, and of Sappho little, but all roses, and the narcissus of choral Melanippides budding into hymns, and the fresh shoot of the vine-blossom of Simonides; twining to mingle therewith the spice-scented flowering iris of Nossis, on whose tablets Love melted the wax, and with her, marjoram from sweet-breathing Rhianus, and the delicious maiden-complexioned crocus of Erinna, and the hyacinth of Alcaeus, vocal among the poets, and the dark-leaved laurel-spray of Samius, and withal the rich ivy-clusters of Leonidas, and the tresses of Mnasalcas' sharp pine; and he plucked the spreading plane of the song of Pamphilus, woven together with the walnut shoots of Pancrates and the fair-foliaged white poplar of Tymnes, and the green mint of Nicias, and the horn-poppy of Euphemus growing on the sands; and with these Damagetus, a dark violet,

Βλαισήν τε πλατάνιστον ἀπέθρισε Παμφίλου οἴμης
σύμπλεκτον καρύης ἔρνεσι Παγκράτεος,
Τύμνεώ τ' εὐπέταλον λεύκην, χλοερόν τε σίσυμβρον
20 Νικίου, Εὐφήμου τ' ἀμμότροφον πάραλον·
Ἐν δ' ἄρα Δαμάγητον ἴον μέλαν, ἡδύ τε μύρτον
Καλλιμάχου, στυφελοῦ μεστὸν ἀεὶ μέλιτος,
Λυχνίδα τ' Εὐφορίωνος, ἰδ' ἐν Μούσῃσιν ἄμωμον
ὃς Διὸς ἐκ κούρων ἔσχεν ἐπωνυμίην·
25 Τῇσι δ' ἅμ' Ἡγήσιππον ἐνέπλεκε μαινάδα βότρυν,
Πέρσου τ' εὐώδη σχοῖνον ἀμησάμενος·
Σὺν δ' ἅμα καὶ γλυκύμηλον ἀπ' ἀκρεμόνων Διοτίμου,
καὶ ῥοιῆς ἄνθη πρῶτα Μενεκράτεος,
Σμυρναίους τε κλάδους Νικαινέτου, ἠδὲ Φαέννου
30 τέρμινθον, βλωθρήν τ' ἀχράδα Σιμμίεω·
Ἐν δὲ καὶ ἐκ λειμῶνος ἀμωμήτοιο σέλινα,
βαιὰ διακνίζων ἄνθεα, Παρθενίδος,
Λείψανά τ' εὐκαρπεῦντα μελιστάκτων ἀπὸ Μουσέων
ξανθοὺς ἐκ καλάμης Βακχυλίδεω στάχυας·
35 Ἐν δ' ἄρ' Ἀνακρείοντα, τὸ μὲν γλυκὺ κεῖνο μέλισμα,
νεκταρέους δ' ἐλέγους, ἄσπορον ἀνθέμιον·
Ἐν δὲ καὶ ἐκ φορβῆς σκολιότριχος ἄνθος ἀκάνθης
Ἀρχιλόχου, πικρὰς στράγγας ἀπ' ὠκεανοῦ·

and the sweet myrtle-berry of Callimachus, ever full of pungent honey, and the rose-campion of Euphorion, and the spice-plant of the Muses, him who had his surname from the Dioscori: and with them he inwove Hegesippus, a riotous grape-cluster, and mowed down the scented rush of Perses; and withal the quince from the branches of Diotimus, and the first pomegranate flowers of Menecrates, and the myrrh-twigs of Nicaenetus, and the terebinth of Phaennus, and the tall wild pear of Simmias, and among them also parsley from the blameless meadow of Parthenis, plucking apart its small flowers, and fruitful remnants from the honey-dropping Muses, yellow ears from the corn-blade of Bacchylides; and withal Anacreon, both that sweet song of his and his nectarous elegies, unsown honeysuckle; and withal the thorn-blossom of Archilochus from a tangled brake, bitter drops from the ocean; and with them the young olive-shoots of Alexander, and the crimson water-lily of Polycleitus; and among them he laid amaracus, Polystratus the flower of singers, and the young Phoenician

Τοῖς δ' ἅμ' Ἀλεξάνδροιο νέους ὄρπηκας ἐλαίης,
40 ἠδὲ Πολυκλείτου πορφύρεον κύαμον·
Ἐν δ' ἄρ' ἀμάρακον ἧκε Πολύστρατον, ἄνθος ἀοιδῶν,
Φοίνισσάν τε νέην κύπρον ἀπ' Ἀντιπάτρου·
Καὶ μὴν καὶ Συρίαν σταχυότριχα θήκατο νάρδον
ὑμνοθέταν Ἑρμοῦ δῶρον ἀειδόμενον·
45 Ἐν δὲ Ποσείδιππόν τε καὶ Ἡδύλον ἄγρι' ἀρούρης
Σικελίδεώ τ' ἀνέμοις ἄνθεα φυόμενα·
Ναὶ μὴν καὶ χρύσειον ἀεὶ θείοιο Πλάτωνος
κλῶνα τὸν ἐξ ἀρετῆς πάντοθι λαμπόμενον,
Ἄστρων τ' ἴδριν Ἄρατον ὁμοῦ βάλεν, οὐρανομάκευς
50 φοίνικος κείρας πρωτογόνους ἕλικας,
Λωτόν τ' εὐχαίτην Χαιρήμονος, ἐν φλογὶ μίξας
Φαιδίμου, Ἀνταγόρου τ' εὔστροφον ὄμμα βοός,
Τάν τε φιλάκρητον Θεοδωρίδεω νεοθαλῆ
ἕρπυλλον, κυάνων τ' ἄνθεα Φανίεω,
55 Ἄλλων τ' ἔρνεα πολλὰ νεόγραφα· τοῖς δ' ἅμα Μούσης
καὶ σφετέρης ἔτι που πρώϊμα λευκόϊα.
Ἀλλὰ φίλοις μὲν ἐμοῖσι φέρω χάριν, ἔστι δὲ μύσταις
κοινὸς ὁ τῶν Μουσέων ἡδυεπὴς στέφανος.

cypress of Antipater, and also set therein spiked Syrian nard, the singing poet who was Hermes' dower; and withal Poseidippus and Hedylus together, wild blossoms of the cornfield, and the blowing windflowers of the son of Sicelides; yea, and set therein the golden bough of the ever divine Plato, that shines everywhere by its virtue, and beside him Aratus the knower of the stars, cutting the first-born spires of that heaven-high palm, and the fair-tressed lotus of Chaeremon mixed with the gilliflower of Phaedimus, and the woven daisies of Antagoras, and the wine-loving fresh-blown wild thyme of Theodorides, and the corn-flowers of Phanias, and many newly-scriptured shoots of others; and with them also even from his own Muse some early white violets. Now to my friends I bring this gift; but the sweet-worded garland of the Muses is common to all initiate.

I

LOVE

I

PRELUDE

POSEIDIPPUS

Κεκροπὶ ῥαῖνε λάγυνε πολύδροσον ἰκμάδα Βάκχου,
ῥαῖνε, δροσιζέσθω συμβολικὴ πρόποσις·
Σιγάσθω Ζήνων ὁ σοφὸς κύκνος, ἅ τε Κλεάνθους
μοῦσα· μέλοι δ' ἡμῖν ὁ γλυκύπικρος Ἔρως.

II

LAUS VENERIS

ASCLEPIADES

Ἡδὺ θέρους διψῶντι χιὼν ποτόν, ἡδὺ δὲ ναύταις
ἐκ χειμῶνος ἰδεῖν εἰαρινὸν Στέφανον·
Ἥδιστον δ' ὁπόταν κρύψῃ μία τοὺς φιλέοντας
χλαῖνα καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων.

1

Jar of Athens, drip the dewy wetness of the Wine-God, drip in dew over the feast to which all bring their share; be silenced the swan, sage Zeno, and the Muse of Cleanthes, and let our concern be bitter-sweet Love.

2

Sweet is snow in summer for one athirst to drink, and sweet for sailors after winter to see the Crown of spring; but most sweet when one cloak hides two lovers, and the praise of Love is told by both.

III

LOVE'S SWEETNESS

NOSSIS

Ἅδιον οὐδὲν Ἔρωτος, ἃ δ' ὄλβια, δεύτερα πάντα
ἐστίν· ἀπὸ στόματος δ' ἔπτυσα καὶ τὸ μέλι.
Τοῦτο λέγει Νοσσίς· τίνα δ' ἁ Κύπρις οὐκ ἐφίλασεν
οὐκ οἶδεν κήνας τἄνθεα ποῖα ῥόδα.

IV

LOVE AND THE SCHOLAR

MARCUS ARGENTARIUS

Ἡσιόδου ποτὲ βίβλον ἐμαῖς ὑπὸ χερσὶν ἑλίσσων
Πύρρην ἐξαπίνης εἶδον ἐπερχομένην·
Βίβλον δὲ ῥίψας ἐπὶ γῆν χερί, ταῦτ' ἐβόησα·
ἔργα τί μοι παρέχεις, ὦ γέρον Ἡσίοδε;

V

THE FIRST KISS

STRATO

Ἑσπερίην Μοῖρίς με, καθ' ἣν ὑγιαίνομεν ὥρην,
οὐκ οἶδ' εἴτε σαφῶς εἴτ' ὄναρ, ἠσπάσατο·

3

Nothing is sweeter than love, and all delicious things are second to it; yes, even honey I spit out of my mouth. Thus saith Nossis; and he whom the Cyprian loves not, knows not what roses her flowers are.

4

Once when turning over the Book of Hesiod in my hands, suddenly I saw Pyrrha approaching; and casting the book to the ground from my hand, I cried out, Why bring your works to me, old Hesiod?

5

At evening, at the hour when we say good-night, Moeris kissed me, I know not whether really or in a dream; for very clearly

Ἤδη γὰρ τὰ μὲν ἄλλα μάλ' ἀτρεκέως ἐνόησα
χὡκόσα μοι προσέφη, χὡκόσ' ἐπυνθάνετο.
Εἰ δέ με καὶ πεφίληκε τεκμαίρομαι· εἰ γὰρ ἀληθές,
πῶς ἀποθειωθεὶς πλάζομ' ἐπιχθόνιος;

VI

THE REVELLER

MELEAGER

Βεβλήσθω κύβος· ἅπτε· πορεύσομαι· ἠνίδε τόλμα.
οἰνοβαρές, τίν' ἔχεις φροντίδα; κωμάσομαι.
Κωμάσομαι; πῇ θυμὲ τρέπῃ; τί δ' ἔρωτι λογισμός;
ἅπτε τάχος. ποῦ δ' ἡ πρόσθε λόγων μελέτη;
Ἐρρίφθω σοφίας ὁ πολὺς πόνος· ἓν μόνον οἶδα
τοῦθ', ὅτι καὶ Ζηνὸς λῆμα καθεῖλεν Ἔρως.

VII

LOVE AND WINE

RUFINUS

Ὥπλισμαι πρὸς Ἔρωτα περὶ στέρνοισι λογισμόν,
οὐδέ με νικήσει, μοῦνος ἐὼν πρὸς ἕνα,
Θνατὸς δ' ἀθανάτῳ συστήσομαι· ἢν δὲ βοηθὸν
Βάκχον ἔχῃ, τί μόνος πρὸς δύ' ἐγὼ δύναμαι;

I now have the rest in mind, all she said to me, and all that she asked me of; but whether she has kissed me too, I am still to seek; for if it is true, how, once thus rapt to heaven, do I go to and fro upon earth?

6

Let the die be thrown; light up! I will on my way; aye, courage! —Heavy with wine, what is your purpose?—I will revel.—I will revel? whither will you, O heart?—And what is Reason to Love? light up, quick!—But where is your old study of philosophy?— Away with the long toil of wisdom; this one thing only I know, that Love abated even the mind of Zeus.

7

I am armed against Love with a breastplate of Reason, neither shall he conquer me, one against one; yes, I a mortal will contend with him the immortal: but if he have Bacchus to second him, what can I do alone against the two?

VIII

LOVE IN THE STORM

ASCLEPIADES

Νῖφε, χαλαζοβόλει, ποίει σκότος, αἶθε, κεραύνου,
πάντα τὰ πορφύροντ᾽ ἐν χθονὶ σεῖε νέφη,
Ἢν γάρ με κτείνῃς, τότε παύσομαι· ἢν δέ μ᾽ ἀφῇς ζῆν,
καὶ διαθεὶς τούτων χείρονα, κωμάσομαι·
Ἕλκει γάρ μ᾽ ὁ κρατῶν καὶ σοῦ θεός, ᾧ ποτε πεισθείς,
Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυς θαλάμων.

IX

A KISS WITHIN THE CUP

AGATHIAS

Εἰμὶ μὲν οὐ φιλόοινος· ὅταν δ᾽ ἐθέλῃς με μεθύσσαι
πρῶτα σὺ γευομένη πρόσφερε, καὶ δέχομαι·
Εἰ γὰρ ἐπιψαύσεις τοῖς χείλεσιν, οὐκέτι νήφειν
εὐμαρές, οὐδὲ φυγεῖν τὸν γλυκὺν οἰνοχόον·
Πορθμεύει γὰρ ἔμοιγε κύλιξ παρὰ σοῦ τὸ φίλημα,
καί μοι ἀπαγγέλλει τὴν χάριν ἣν ἔλαβεν.

8

Snow, hail, darken, blaze, thunder, shake forth all thy glooming clouds upon the earth; for if thou slay me, then will I cease, but while thou leavest me alive, though in worse plight than this, I will revel. For the God draws me who is thy master too, at whose persuasion, Zeus, thou didst once pierce in gold to that brazen bridal-chamber.

9

I am no wine-bibber; but if you will make me drunk, taste first and bring it me, and I take it. For if you shall touch it with your lips, no longer is it easy to keep sober or to escape the sweet cup-bearer; for the cup carries me the kiss from you, and tells me of the favour that it had.

X

LOVE'S MARTYR

MELEAGER

Αἰεί μοι δινεῖ μὲν ἐν οὔασιν ἦχος Ἔρωτος,
ὄμμα δὲ σῖγα Πόθοις τὸ γλυκὺ δάκρυ φέρει·
Οὐδ' ἡ νύξ, οὐ φέγγος ἐκοίμισεν, ἀλλ' ὑπὸ φίλτρων
ἤδη που κραδίᾳ γνωστὸς ἔνεστι τύπος.
Ὦ πτανοί, τί δ' ἀεί ποτ' ἐφίπτασθαι μέν, Ἔρωτες,
οἴδατ', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε;

XI

LOVE'S DRINK

MELEAGER

Τὸ σκύφος ἡδὺ γέγηθε, λέγει δ' ὅτι τᾶς φιλέρωτος
Ζηνοφίλας ψαύει τοῦ λαλιοῦ στόματος,
Ὄλβιον· εἴθ' ὑπ' ἐμοῖς νῦν χείλεσι χείλεα θεῖσα
ἀπνευστὶ ψυχὰν τὰν ἐν ἐμοὶ προπίοι.

XII

LOVE THE RUNAWAY

MELEAGER

Κηρύσσω τὸν Ἔρωτα τὸν ἄγριον· ἄρτι γὰρ ἄρτι
ὀρθρινὸς ἐκ κοίτας ᾤχετ' ἀποπτάμενος.

10

Evermore in mine ears eddies the sound of Love, and mine eye carries the silent sweetness of a tear to the Desires; neither does night nor light let me rest, but already my enchanted heart bears the well-known imprint. Ah, winged Loves, why do you ever know how to fly towards me, but have no whit of strength to fly away?

11

The cup is sweetly glad, and says that it touches the voiceful mouth of love's darling, Zenophile. Happy! would that now, bringing up her lips to my lips, she would drink at one draught the very soul in me.

12

I make hue and cry after wild Love; for now, even now in the morning dusk, he flew away from his bed and was gone. This boy

Ἔστι δ' ὁ παῖς γλυκύδακρυς, ἀείλαλος, ὠκύς, ἀθαμβής,
σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος,
Πατρὸς δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ αἰθήρ,
οὐ χθών φησι τεκεῖν τὸν θρασύν , οὐ πέλαγος.
Πάντῃ γὰρ καὶ πᾶσιν ἀπέχθεται· ἀλλ' ἐσορᾶτε
μή που νῦν ψυχαῖς ἄλλα τίθησι λίνα.
Καίτοι κεῖνος, ἰδού, περὶ φωλεόν· οὔ με λέληθας,
τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

XIII

LOVE'S SYMPATHY

CALLIMACHUS

Ἕλκος ἔχων ὁ ξεῖνος ἐλάνθανεν· ὡς ἀνιηρὸν
πνεῦμα διὰ στηθέων, εἶδες, ἀνηγάγετο.
Τὸ τρίτον ἡνίδ' ἔπινε, τὰ δὲ ῥόδα φυλλοβολεῦντα
τὠνδρὸς ἀπὸ στεφάνων πάντ' ἐχέοντο χαμαί·
Ὤπτηται μέγα δή τι· μὰ δαίμονας οὐκ ἀπὸ ῥυσμοῦ
εἰκάζω, φωρὸς δ' ἴχνια φὼρ ἔμαθον.

is full of sweet tears, ever talking, swift, unabashed, sly-laughing, winged on the back, girt with a quiver. But whose son he is I cannot say, for Heaven denies having borne this ruffler, and Earth and Sea deny. Everywhere and by all is he hated; now look you to it lest haply even now he is laying more springes for souls. Yet—there he is, see! about his lurking-place; I espy thee, O archer, ambushed in Zenophile's eyes.

13

Our friend was wounded and we knew it not; how bitter a sigh, mark you? he drew from the depth of his breast. Lo, 'twas the third cup he was drinking, and his garlands scattered their petals, and all the roses were shed on the ground. He is deep in the fire, surely; no, by the gods, I guess not at random; a thief myself, I know a thief's footprints.

XIV

THE MAD LOVER

PAULUS SILENTIARIUS

Ἀνέρα λυσσητῆρι κυνὸς βεβολημένον ἰῷ
ὕδασι θηρείην εἰκόνα φασὶ βλέπειν·
Λυσσώων τάχα πικρὸν Ἔρως ἐνέπηξεν ὀδόντα
εἰς ἐμέ, καὶ μανίαις θυμὸν ἐληΐσατο·
Σὴν γὰρ ἐμοὶ καὶ πόντος ἐπήρατον εἰκόνα φαίνει,
καὶ ποταμῶν δῖναι, καὶ δέπας οἰνοχόον.

XV

TO THE WORLD'S END

PAULUS SILENTIARIUS

Εἰ καὶ τηλοτέρω Μερόης τεὸν ἴχνος ἐρείσεις,
πτηνὸς Ἔρως πτηνῷ κεῖσε μένει με φέρει·
Εἰ καὶ ἐς ἀντολίην πρὸς ὁμόχροον ἵξεαι Ἠῶ,
πεζὸς ἀμετρήτοις ἕψομαι ἐν σταδίοις.

XVI

LOVE'S GARLAND

MELEAGER

Πλέξω λευκόϊον πλέξω δ' ἁπαλὴν ἅμα μύρτοις
νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,

14

A man wounded by a rabid dog's venom sees, they say, the beast's image in all waters. Surely mad Love has fixed his bitter fang in me, and made my soul the prey of his frenzies; for both the sea and the eddies of rivers and the wine-carrying cup show me thy image, beloved.

15

Even if thou wilt plant thy foot far away beyond Meroë, winged Love carries me thither with the might of wings: even if thou wilt pass into the East to the Dawn whose hue is thine, afoot over immeasurable leagues I will follow.

16

I will twine the white violet and I will twine the delicate narcissus with myrtle buds, and I will twine laughing lilies, and I will twine

Πλέξω καὶ κρόκον ἡδύν, ἐπιπλέξω δ' ὑάκινθον
πορφυρέην, πλέξω καὶ φιλέραστα ῥόδα,
Ὡς ἂν ἐπὶ κροτάφοις μυροβοστρύχου Ἡλιοδώρας
εὐπλόκαμον χαίτην ἀνθοβολῇ στέφανος.

XVII

LOVER'S FRIGHT

MELEAGER

Ἥρπασται· τίς τόσσον ἂν αἰχμάσαι ἄγριος εἴη;
τίς τόσος ἀντᾶραι καὶ πρὸς Ἔρωτα μάχην;
Ἅπτε τάχος πεύκας· καίτοι κτύπος· Ἡλιοδώρας·
βαῖνε πάλιν στέρνων ἐντὸς ἐμῶν, κραδίη.

XVIII

LOVE IN SPRING

MELEAGER

Ἤδη λευκόϊον θάλλει, θάλλει δὲ φίλομβρος
νάρκισσος, θάλλει δ' οὐρεσίφοιτα κρίνα·
Ἤδη δ' ἡ φιλέραστος, ἐν ἄνθεσιν ὥριμον ἄνθος,
Ζηνοφίλα Πειθοῦς ἡδὺ τέθηλε ῥόδον.
Λειμῶνες, τί μάταια κόμαις ἔπι φαιδρὰ γελᾶτε;
ἁ γὰρ παῖς κρέσσων ἀδυπνόων στεφάνων.

the sweet crocus, and I will twine therewithal the crimson hyacinth, and I will twine lovers' roses, that on balsam-curled Heliodora's temples my garland may shed its petals over the lovelocks of her hair.

17

She has been snatched away! What savage could do so cruel a deed? Who so bold as to raise battle against very Love? Light torches, quick! and yet—a footfall; Heliodora's; go back into my breast, O my heart.

18

Now the white violet blooms, and blooms the moist narcissus, and bloom the mountain-ranging lilies; and now, dear to her lovers, spring flower among the flowers, Zenophile, the sweet rose of Persuasion, has burst into bloom. Meadows, why idly laugh in the brightness of your tresses? for my girl is better than fragrant garlands.

XIX

A FLOWER AMONG THE FLOWERS

MELEAGER

Ὁ στέφανος περὶ κρατὶ μαραίνεται Ἡλιοδώρας·
αὐτὴ δ' ἐκλάμπει τοῦ στεφάνου στέφανος.

XX

PARTING AT DAWN

MELEAGER

Ἠοῦς ἄγγελε χαῖρε Φαεσφόρε καὶ ταχὺς ἔλθοις
Ἕσπερος ἣν ἀπάγεις λάθριος αὖθις ἄγων.

XXI

DEARER THAN DAY

PAULUS SILENTIARIUS

Σώζεό, σοι μέλλων ἐνέπειν, παλίνορσον ἰωὴν
ἂψ ἀνασειράζω καὶ πάλιν ἄγχι μένω,
Σὴν γὰρ ἐγὼ δασπλῆτα διάστασιν οἷά τε πικρὴν
νύκτα καταπτήσσω τὴν Ἀχεροντιάδα·
Ἤματι γὰρ σέο φέγγος ὁμοΐιον· ἀλλὰ τὸ μέν που
ἄφθογγον, σὺ δέ μοι καὶ τὸ λάλημα φέρεις
Κεῖνο τὸ Σειρήνων γλυκερώτερον, ᾧ ἔπι πᾶσαι
εἰσὶν ἐμῆς ψυχῆς ἐλπίδες ἐκκρεμέες.

19

The garland withers round Heliodora's head; but she shines out, the garland of the garland.

20

Farewell, Morning Star, herald of dawn, and quickly come as the Evening Star, bringing again in secret her whom thou takest away.

21

'Farewell,' I would say to you; and again I check my voice and rein it backward, and again I stay beside you; for I shrink from the terrible separation from you as from the bitter night of Acheron; for the light of you is like the day. Yet that, I think, is voiceless, but you bring me also the murmuring talk of that voice sweeter than the Sirens', whereon all my soul's hopes are hung.

XXII

THE MORNING STAR

MACEDONIUS

Φωσφόρε, μὴ τὸν Ἔρωτα βιάζεο, μηδὲ διδάσκου
    Ἄρεϊ γειτονέων νηλεὲς ἦτορ ἔχειν,
Ὡς δὲ πάρος Κλυμένης ὁρόων Φαέθοντα μελάθρῳ
    οὐ δρόμον ὠκυπόδην εἶχες ἀπ' ἀντολίης,
Οὕτω μοι περὶ νύκτα μόγις ποθέοντι φανεῖσαν
    ἔρχεο δηθύνων, ὡς παρὰ Κιμμερίοις.

XXIII

AT COCKCROWING

ANTIPATER OF THESSALONICA

Ὄρθρος ἔβη, Χρύσιλλα, πάλαι δ' ἠῷος ἀλέκτωρ
    κηρύσσων φθονερὴν Ἠριγένειαν ἄγει·
Ὀρνίθων ἔρροις φθονερώτατος, ὅς με διώκεις
    οἴκοθεν εἰς πολλοὺς ἠϊθέων ὀάρους.
Γηράσκεις Τιθωνέ· τί γὰρ σὴν εὐνέτιν Ἠῶ
    οὕτως ὀρθριδίην ἤλασας ἐκ λεχέων;

22

Morning Star, do not Love violence, neither learn, neighbour as thou art to Mars, to have a heart that pities not; but as once before, seeing Phaethon in Clymene's chamber, thou heldest not on thy fleet-foot course from the East, even so on the skirts of night, the night that so hardly has lightened on my desire, come lingering as among the Cimmerians.

23

Grey dawn is over, Chrysilla, and ere now the morning cock clarioning leads on the envious Lady of Morn. Ill betide thee, most envious of birds, who drivest me from my home to the chattering crowd of men. Thou growest old, Tithonus; else why dost thou chase Dawn thy bedfellow out of her couch while yet morning is so young?

XXIV

DAWN'S HASTE

MELEAGER

Ὄρθρε τί μοι δυσέραστε ταχὺς περὶ κοῖτον ἐπέστης
ἄρτι φίλας Δημοῦς χρωτὶ χλιαινομένῳ;
Εἴθε πάλιν στρέψας ταχινὸν δρόμον Ἕσπερος εἴης,
ὦ γλυκὺ φῶς βάλλων εἰς ἐμὲ πικρότατον·
Ἤδη γὰρ καὶ πρόσθεν ἐπ' Ἀλκμήνην Διὸς ἦλθες
ἄντιος· οὐκ ἀδαὴς ἐσσὶ παλινδρομίης.

XXV

DAWN'S DELAY

MELEAGER

Ὄρθρε τί νῦν δυσέραστε βραδὺς περὶ κόσμον ἑλίσσῃ,
ἄλλος ἐπεὶ Δημοῦς θάλπεθ' ὑπὸ χλανίδι;
Ἀλλ' ὅτε τὰν ῥαδινὰν κόλποις ἔχον ὠκὺς ἐπέστης,
ὡς βάλλων ἐπ' ἐμοὶ φῶς ἐπιχαιρέκακον.

XXVI

WAITING

PAULUS SILENTIARIUS

Δηθύνει Κλεοφάντις· ὁ δὲ τρίτος ἄρχεται ἤδη
λύχνος ὑποκλάζειν ἦκα μαραινόμενος·

24

Grey dawn, loveless, why risest thou so swift round my bed, where but now I nestled close to darling Demo? Would God thou wouldst turn thy fleet course backward and be evening, thou shedder of the sweet light that is so bitter on me. For once before, for Zeus and his Alcmena, thou wentest contrary; thou art not unlessoned in running backward.

25

Grey dawn, loveless, why rollest thou now so slow round the world, since another is shrouded and warm by Demo? but when I held her delicate form to my breast, swift thou wert upon us, shedding on me a malicious light.

26

Cleophantis lingers long; the third lamp now begins to give a broken glimmer as it silently wastes away. And would that the

Αἴθε δὲ καὶ κραδίης πυρσὸς συναπέσβετο λύχνῳ,
μηδέ μ' ὑπ' ἀγρύπνοις δηρὸν ἔκαιε πόθοις.
Ἆ πόσα τὴν Κυθέρειαν ἐπώμοσεν ἕσπερος ἥξειν·
ἀλλ' οὔτ' ἀνθρώπων φείδεται οὔτε θεῶν.

XXVII

WAITING IN VAIN

ASCLEPIADES

Ὡμολόγησ' ἥξειν εἰς νύκτα μοι ἡ 'πιβόητος
Νικώ, καὶ σεμνὴν ὤμοσε Θεσμοφόρον,
Κοὐχ ἥκει, φυλακὴ δὲ παροίχεται· ἆρ' ἐπιορκεῖν
ἤθελε; τὸν λύχνον, παῖδες, ἀποσβέσατε.

XXVIII

THE SCORNED LOVER

ASCLEPIADES

Νύξ, σὲ γὰρ οὐκ ἄλλην μαρτύρομαι, οἷά μ' ὑβρίζει
Πυθιὰς ἡ Νικοῦς οὖσα φιλεξαπάτης,
Κληθεὶς οὐκ ἄκλητος ἐλήλυθα· ταὐτὰ παθοῦσα
σοὶ μέμψαιτ' ἐπ' ἐμοῖς στᾶσά ποτε προθύροις.

firebrand in my heart too were quenched with the lamp, and did not burn me long in wakeful desires. Ah how deeply she swore by the Cytherean that she would be here at evenfall; but she recks not of either men or gods.

27

Nico the renowned consented to come to me at nightfall and swore by the holy Lady of Laws; and she is not come, and the watch is gone by; did she mean to forswear herself? Servants, put out the lamp.

28

O Night, thee and none other I take to witness, how Nico's Pythias flouts me, traitress as she is; asked, not unasked am I come; may she yet blame thee in the selfsame plight standing by my porch!

XXIX

SLEEPLESS NIGHT

AGATHIAS

Πᾶσαν ἐγὼ τὴν νύκτα κινύρομαι· εὖτε δ' ἐπέλθῃ
ὄρθρος ἐλινῦσαι μικρὰ χαριζόμενος,
Ἀμφιπεριτρύζουσι χελιδόνες, ἐς δέ με δάκρυ
βάλλουσιν γλυκερὸν κῶμα παρωσάμεναι,
Ὄμματα δ' οἰδάοντα φυλάσσεται, ἡ δὲ Ῥοδάνθης
αὖθις ἐμοῖς στέρνοις φροντὶς ἀναστρέφεται.
Ὦ φθονεραὶ παύσασθε λαλητρίδες, οὐ γὰρ ἔγωγε
τὴν Φιλομηλείην γλῶσσαν ἀπεθρισάμην·
Ἀλλ' Ἴτυλον κλαίοιτε κατ' οὔρεα, καὶ γοάοιτε
εἰς ἔποπος κραναὴν αὖλιν ἐφεζόμεναι,
Βαιὸν ἵνα κνώσσοιμεν· ἴσως δέ τις ἥξει ὄνειρος
ὅς με Ῥοδανθείοις πήχεσιν ἀμφιβαλεῖ.

XXX

THE LOVE LETTER

RUFINUS

Ῥουφῖνος τῇ 'μῇ γλυκερωτάτῃ Ἐλπίδι πολλὰ
χαίρειν, εἰ χαίρειν χωρὶς ἐμοῦ δύνασαι·
Οὐκέτι βαστάζω, μὰ τὰ σ' ὄμματα, τὴν φιλέρημον
καὶ τὴν μουνολεχῆ σεῖο διαζυγίην,

29

All night long I sigh; and when grey dawn rises and grants me a little grace of rest, the swallows cry around and about me, and drive me back to tears, thrusting sweet slumber away; and my swollen eyes keep vigil, and the thought of Rhodanthe returns again in my bosom. O envious chatterers, be still; it was not I who shore away Philomela's tongue; weep for Itylus on the mountains, and sit wailing by the hoopoe's rocky cabin, that we may sleep a little; and perchance a dream will come and clasp me round with Rhodanthe's arms.

30

Rufinus to Elpis, my most sweet, greeting; well be with thee, if thou canst be well away from me. No longer can I bear, no, by thine eyes, my solitary and unmated severance from thee, but

Ἀλλ' αἰεὶ δακρύοισι πεφυρμένος ἢ 'πι Κορησσὸν
ἔρχομαι ἢ μεγάλης νηὸν ἐς Ἀρτέμιδος·
Αὔριον ἀλλὰ πάτρη με δεδέξεται, ἐς δὲ σὸν ὄμμα
πτήσομαι, ἐρρῶσθαι μυρία σ' εὐχόμενος.

XXXI

LOVE AND REASON

PHILODEMUS

Ψυχή μοι προλέγει φεύγειν πόθον Ἡλιοδώρας,
δάκρυα καὶ ζήλους τοὺς πρὶν ἐπισταμένη·
Φησὶ μέν, ἀλλὰ φυγεῖν οὔ μοι σθένος, ἡ γὰρ ἀναιδὴς
αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

XXXII

ODI ET AMO

MELEAGER

Ἄγγειλον τάδε, Δορκάς· ἰδοὺ πάλι δεύτερον αὐτῇ
καὶ τρίτον ἄγγειλον, Δορκάς, ἅπαντα· τρέχε·
Μηκέτι μέλλε· πέτου. βραχύ μοι βραχύ, Δορκάς, ἐπίσχες·
Δορκάς, ποῖ σπεύδεις πρίν σε τὰ πάντα μαθεῖν;
Πρόσθες δ' οἷς εἴρηκα πάλαι—μᾶλλον δ' ὅτι—ληρῶ·
μηδὲν ὅλως εἴπῃς—ἀλλ' ὅτι—πάντα λέγε·

evermore dabbled with tears I go to Coressus or to the temple of the great Artemis; but to-morrow my home shall receive me, and I will fly to thy face. Fare well ten thousand times.

31

My soul forewarns me to flee the desire of Heliodora, knowing well the tears and jealousies of old. She talks; but I have no strength to flee, for, shameless that she is, she forewarns, and while she forewarns, she loves.

32

Take this message, Dorcas; lo again a second and a third time, Dorcas, take her all my messages; run; delay no longer; fly. Wait a little, Dorcas, prithee a little; Dorcas, whither so fast before learning all I would say? And add to what I have just said—or rather—I am a fool; say nothing at all—only that—

Μὴ φείδου σὺ τὰ πάντα λέγειν. καίτοι τί σέ, Δορκάς,
ἐκπέμπω, σὺν σοὶ καὐτός, ἰδού, προάγων;

XXXIII

LOOKING AND LIKING

PAULUS SILENTIARIUS

Ὀφθαλμοί, τέο μέχρις ἀφύσσετε νέκταρ Ἐρώτων
κάλλεος ἀκρήτου ζωροπόται θρασέες;
Τῆλε διαθρέξωμεν ὅπη σθένος, ἐν δὲ γαλήνῃ
νηφάλια σπείσω Κύπριδι Μειλιχίῃ.
Εἰ δ' ἄρα που καὶ κεῖθι κατάσχετος ἔσσομαι οἴστρῳ,
γίνεσθε κρυεροῖς δάκρυσι μυδαλέοι,
Ἔνδικον ὀτλήσοντες ἀεὶ πόνον· ἐξ ὑμέων γάρ,
φεῦ, πυρὸς ἐς τόσσην ἤλθομεν ἐργασίην.

XXXIV

FORGET-ME-NOT

AGATHIAS

Ἦ ῥά γε καὶ σύ, Φίλιννα, φέρεις πόθον, ἦ ῥα καὶ αὐτὴ
κάμνεις αὐαλέοις ὄμμασι τηκομένη;
Ἢ σὺ μὲν ὕπνον ἔχεις γλυκερώτατον, ἡμετέρης δὲ
φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμός;

say everything; spare not to say everything. Yet why do I send you out, Dorcas, when myself, see, I go forth with you?

33

Eyes, how long are you draining the nectar of the Loves, rash drinkers of the strong unmixed wine of beauty? let us run far away, far as we have strength to go, and in calm I will pour sober offerings to Cypris the Placable. But if haply even there I am caught by the frenzy, be you wet with chill tears and doomed for ever to bear deserved pain; since from you, alas! it was that we fell into all this labour of fire.

34

Dost thou then also, Philinna, carry longing in thee, dost thou thyself also sicken and waste away with tearless eyes? or is thy sleep most sweet to thee, while of our care thou makest neither

Εὑρήσεις τὰ ὅμοια, τεὴν δ', ἀμέγαρτε, παρειὴν
ἀθρήσω θαμινοῖς δάκρυσι τεγγομένην·
Κύπρις γὰρ τὰ μὲν ἄλλα παλίγκοτος, ἓν δέ τι καλὸν
ἔλλαχεν, ἐχθαίρειν τὰς σοβαρευομένας.

XXXV

AMANTIUM IRAE

PAULUS SILENTIARIUS

Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις
ἕσπερος, ὑβριστὴν μῦθον ἐπευξαμένη.
"Ὕβρις ἔρωτας ἔλυσε· μάτην ὅδε μῦθος ἀλᾶται·
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην·
Ὤμοσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης,
ὢ πόποι, ἀλλ' ἱκέτης πρώϊος εὐθὺς ἔβην.

XXXVI

INCONSTANCY

MACEDONIUS

Παρμενὶς οὐκ ἔργῳ· τὸ μὲν οὔνομα καλὸν ἀκούσας
ᾠϊσάμην· σὺ δέ μοι πικροτέρη θανάτου·
Καὶ φεύγεις φιλέοντα καὶ οὐ φιλέοντα διώκεις
ὄφρα πάλιν κεῖνον καὶ φιλέοντα φύγῃς.

count nor reckoning? Thou wilt find thy fate likewise, and thy haughty cheek I shall see wetted with fast-falling tears. For the Cyprian in all else is malign, but one virtue was imparted her, hate of proud beauties.

35

At evening Galatea slammed-to the doors in my face, flinging at me a speech of scorn. 'Scorn breaks love'; idly errs this by-word; her scorn inflames my love-madness the more. For I swore I would stay a year away from her; out and alas! but with break of day I went to sue her favour.

36

Constantia, inconstant one! I heard the name and thought it beautiful, but thou art to me more bitter than death. Thou fliest him who loves thee, and him who loves thee not thou pursuest, that he may love thee and thou mayest fly him once again.

XXXVII

TIME'S REVENGE

CALLIMACHUS

Οὕτως ὑπνώσαις, Κωνώπιον, ὡς ἐμὲ ποιεῖς
κοιμᾶσθαι ψυχροῖς τοῖσδε παρὰ προθύροις·
Οὕτως ὑπνώσαις, ἀδικωτάτη, ὡς τὸν ἐραστὴν
κοιμίζεις· ἐλέου δ' οὐδ' ὄναρ ἠντίασας·
Γείτονες οἰκτείρουσι, σὺ δ' οὐδ' ὄναρ· ἡ πολιὴ δὲ
αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμη.

XXXVIII

FLOWN LOVE

MARCUS ARGENTARIUS

Μήνη χρυσόκερως δέρκῃ τάδε καὶ πυριλαμπεῖς
ἀστέρες οὓς κόλποις Ὠκεανὸς δέχεται,
Ὥς με μόνον προλιποῦσα μυρόπνοος ᾤχετ' Ἀρίστη,
ἑκταίην δ' εὑρεῖν τὴν μάγον οὐ δύναμαι·
Ἀλλ' ἔμπης αὐτὴν ζητήσομεν· ἦ ῥ' ἐπιπέμψω
Κύπριδος ἰχνευτὰς ἀργυρέους σκύλακας.

37

So mayest thou slumber, Conopion, as thou makest me couch here in the chill porch; so mayest thou slumber, most cruel, as thou givest rest to thy lover; not even in a dream hast thou known compassion. The neighbours have compassion on me, but thou not even in a dream; but the silver hair will remind thee of all this by and by.

38

Golden-horned Moon, thou seest this, and you fiery-shining stars whom Ocean takes into his breast, how perfume-breathing Ariste has gone and left me alone, and this is the sixth day I cannot find the witch. But we will seek her notwithstanding; surely I will lay the silver sleuth-hounds of the Cyprian on her track.

XXXIX

MOONLIGHT

PHILODEMUS

Νυκτερινή, δίκερως, φιλοπάννυχε φαῖνε Σελήνη,
φαῖνε, δι' εὐτρήτων παλλομένη θυρίδων·
Αὔγαζε χρυσέην Καλλίστιον· ἐς τὰ φιλεύντων
ἔργα κατοπτεύειν οὐ φθόνος ἀθανάτῃ.
Ὀλβίζεις καὶ τήνδε καὶ ἡμέας, οἶδα, Σελήνη,
καὶ γὰρ σὴν ψυχὴν ἔφλεγεν Ἐνδυμίων.

XL

ROSE

AUTHOR UNKNOWN

Εἴθε ῥόδον γενόμην ὑποπόρφυρον, ὄφρα με χερσὶν
ἀρσαμένη χαρίσῃ στήθεσι χιονέοις.

XLI

LILY

THEOPHANES

Εἴθε κρίνον γενόμην ἀργεννάον, ὄφρα με χερσὶν
ἀρσαμένη μᾶλλον σῆς χροτιῆς κορέσῃς.

39

Lady of Night, twy-horned, lover of nightlong revels, shine, O Moon, shine, quivering through the latticed windows; shed thy splendour on golden Callistion; thine immortality may look down ungrudging on the deeds of lovers; thou dost bless both her and me, I know, O Moon; for thy soul too was fired by Endymion.

40

Would I were a pink rose, that fastening me with thine hands thou mightest grant me grace of thy snowy breast.

41

Would I were a white lily, that fastening me with thine hands thou mightest satisfy me with the nearness of thy body.

XLII

LOVE AND SLEEP

MELEAGER

Εὕδεις Ζηνοφίλα, τρυφερὸν θάλος· εἴθ' ἐπὶ σοὶ νῦν
ἄπτερος εἰσῄειν ὕπνος ἐπὶ βλεφάροις,
Ὡς ἐπὶ σοὶ μηδ' οὗτος, ὁ καὶ Διὸς ὄμματα θέλγων,
φοιτήσαι, κάτεχον δ' αὐτὸς ἐγώ σε μόνος.

XLIII

SLAYER AND HEALER

MACEDONIUS

Ἕλκος ἔχω τὸν ἔρωτα, ῥέει δέ μοι ἕλκεος ἰχὼρ
δάκρυον ὠτειλῆς οὔποτε τερσομένης·
Εἰμὶ γὰρ ἐκ κακότητος ἀμήχανος, οὐδὲ Μαχάων
ἤπιά μοι πάσσει φάρμακα δευομένῳ.
Τήλεφός εἰμι, κόρη, σὺ δὲ γίνεο πιστὸς Ἀχιλλεύς·
κάλλεϊ σῷ παῦσον τὸν πόθον ὡς ἔβαλες.

XLIV

PERFUME ON THE VIOLET

AUTHOR UNKNOWN

Πέμπω σοι μύρον ἡδύ, μύρῳ παρέχων χάριν, οὐ σοί·
αὐτὴ γὰρ μυρίσαι καὶ τὸ μύρον δύνασαι.

42

Thou sleepest, Zenophile, dainty darling; would that I came to thee now, a wingless sleep upon thine eyelids, that not even he, he who even charms the eyes of Zeus, might come nigh thee, but myself held thee, I thee alone.

43

I have a wound of love, and from my wound flows ichor of tears, and the gash is never stanched; for I am at my wits' end for misery, and no Machaon sprinkles soothing drugs on me in my need. I am Telephus, O maiden; be thou my true Achilles; with thy beauty allay the longing as thou didst kindle it.

44

I send thee sweet perfume, giving grace to the perfume, not to thee; for thyself thou canst perfume even the perfume.

XLV

LOVE THE GAMBLER

MELEAGER

Ματρὸς ἔτ' ἐν κόλποισιν ὁ νήπιος ὀρθρινὰ παίζων
ἀστραγάλοις τοὐμὸν πνεῦμ' ἐκύβευσεν Ἔρως.

XLVI

DRIFTING

MELEAGER

Κῦμα τὸ πικρὸν Ἔρωτος ἀκοίμητοί τε πνέοντες
Ζῆλοι καὶ κώμων χειμέριον πέλαγος,
Ποῖ φέρομαι ; πάντη δὲ φρενῶν οἴακες ἀφεῖνται·
ἦ πάλι τὴν τρυφερὴν Σκύλλαν ἐποψόμεθα ;

XLVII

LOVE'S RELAPSES

MELEAGER

Ψυχὴ δυσδάκρυτε, τί σοι τὸ πεπανθὲν Ἔρωτος
τραῦμα διὰ σπλάγχνων αὖθις ἀναφλέγεται ;
Μή, μὴ πρός σε Διός, μὴ πρὸς Διός, ὦ φιλάβουλε,
κινήσῃς τέφρῃ πῦρ ὑπολαμπόμενον·
Αὐτίκα γάρ, λήθαργε κακῶν, πάλιν εἴ σε φυγοῦσαν
λήψετ' Ἔρως, εὑρὼν δραπέτιν αἰκίσεται.

45

Still in his mother's lap, a child playing with dice in the morning, Love played my life away.

46

Bitter wave of Love, and restless gusty Jealousies and wintry sea of revellings, whither am I borne? and the rudders of my spirit are quite cast loose; shall we sight delicate Scylla once again?

47

Soul that weepest sore, how is Love's wound that was allayed in thee inflaming again in thy bosom! nay, nay, for God's sake, nay for God's sake, O infatuate, stir not the fire that flickers low among the ashes. For soon, O oblivious of thy pains, so sure as Love catches thee in flight again, he will torture his found runaway.

XLVIII

LOVE THE BALL-PLAYER

MELEAGER

Σφαιριστὰν τὸν Ἔρωτα τρέφω, σοὶ δ', Ἡλιοδώρα,
βάλλει τὰν ἐν ἐμοὶ παλλομέναν κραδίαν.
Ἀλλ' ἄγε συμπαίκταν δέξαι Πόθον· εἰ δ' ἀπὸ σεῦ με
ῥίψαις, οὐκ οἴσω τὰν ἀπάλαιστρον ὕβριν.

XLIX

LOVE'S ARROWS

MELEAGER

Οὐ πλόκαμον Δημοῦς, οὐ σάνδαλον Ἡλιοδώρας,
οὐ τὸ μυρόρραντον Τιμαρίου πρόθυρον,
Οὐ τρυφερὸν μείδημα βοώπιδος Ἀντικλείας,
οὐ τοὺς ἀρτιθαλεῖς Δωροθέας στεφάνους,
Οὐκέτι σοὶ φαρέτρη πικροὺς πτερόεντας ὀϊστοὺς
κρύπτει, Ἔρως· ἐν ἐμοὶ πάντα γάρ ἐστι βέλη.

L

LOVE'S EXCESS

AUTHOR UNKNOWN

Ὁπλίζευ, Κύπρι, τόξα, καὶ εἰς σκόπον ἥσυχος ἐλθὲ
ἄλλον· ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.

48

The Love I keep is a ball-player, and throws to thee, Heliodora, the heart that throbs in me. Come then, take thou Love-longing for his playmate; but if thou cast me away from thee, I will not bear the wanton false play.

49

Nay by Demo's tresses, nay by Heliodora's sandal, nay by Timarion's scent-dripping doorway, nay by great-eyed Anticleia's dainty smile, nay by Dorothea's fresh-blossomed garlands, no longer, Love, does thy quiver hide its bitter winged arrows, for thy shafts are all fixed in me.

50

Take thy war-shafts, O Cypris, and go at thy leisure to some other target; for I have not even space left for a wound.

LI

MOTH AND CANDLE

MELEAGER

Τὴν περινηχομένην ψυχὴν ἂν πολλάκι καίῃς
    φεύξετ', Ἔρως· καὐτή, σχέτλι', ἔχει πτέρυγας.

LII

LOVE AT AUCTION

MELEAGER

Πωλείσθω καὶ ματρὸς ἔτ' ἐν κόλποισι καθεύδων,
    πωλείσθω· τί δέ μοι τὸ θρασὺ τοῦτο τρέφειν;
Καὶ γὰρ σιμὸν ἔφυ καὶ ὑπόπτερον, ἄκρα δ' ὄνυξιν
    κνίζει, καὶ κλαῖον πολλὰ μεταξὺ γελᾷ·
Πρὸς δ' ἔτι λοιπὸν ἄτρεπτον, ἀείλαλον, ὀξὺ δεδορκός,
    ἄγριον οὐδ' αὐτῇ μητρὶ φίλῃ τιθασόν,
Πάντα τέρας· τοίγαρ πεπράσεται· εἴ τις ἀπόπλους
    ἔμπορος ὠνεῖσθαι παῖδα θέλει προσίτω.
Καίτοι λίσσετ' ἰδοὺ δεδακρυμένος· οὔ σ' ἔτι πωλῶ·
    θάρσει· Ζηνοφίλᾳ σύντροφος ὧδε μένε.

51

If thou scorch so often the soul that flutters round thee, Love, she will flee away from thee; she too, O cruel, has wings.

52

Let him be sold, even while he yet sleeps on his mother's bosom, let him be sold; why should I have the rearing of this impudent thing? For it is snub-nosed and winged, and scratches with its nail-tips, and weeping laughs often between; and furthermore is unabashed, ever-talking, sharp-glancing, wild and not gentle even to its very own mother, every way a monster; so it shall be sold; if any outward-bound merchant will buy a boy, let him come hither. And yet he beseeches, see, all in tears. I sell thee no more; be comforted; stay here and live with Zenophile.

LIII

INTER MINORA SIDERA

MARCUS ARGENTARIUS

Ἔγχει Λυσιδίκης κυάθους δέκα, τῆς δὲ ποθεινῆς
Εὐφράντης ἕνα μοι, λάτρι, δίδου κύαθον.
Φήσεις Λυσιδίκην με φιλεῖν πλέον· οὐ μὰ τὸν ἡδὺν
Βάκχον, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι·
Ἀλλά μοι Εὐφράντη μία πρὸς δέκα· καὶ γὰρ ἀπείρους
ἀστέρας ἓν μήνης φέγγος ὑπερτίθεται.

LIV

ROSA TRIPLEX

MELEAGER

Ἔγχει τᾶς Πειθοῦς καὶ Κύπριδος Ἡλιοδώρας
καὶ πάλι τᾶς αὐτᾶς ἁδυλόγου Χάριτος·
Αὐτὰ γὰρ μί' ἐμοὶ γράφεται θεός, ἇς τὸ ποθεινὸν
οὔνομ' ἐν ἀκρήτῳ συγκεράσας πίομαι.

LV

LOVE IN ABSENCE

MELEAGER

Ἔγχει καὶ πάλιν εἰπέ, πάλιν, πάλιν, Ἡλιοδώρας,
εἰπέ, σὺν ἀκρήτῳ τὸ γλυκὺ μίσγ' ὄνομα.

53

Pour ten cups for Lysidice, and for beloved Euphrante, slave, give me one cup. Thou wilt say I love Lysidice more? No, by sweet Bacchus, whom I drink deep in this bowl; Euphrante for me, one against ten; yes, for the one light of the moon outshines the innumerable stars.

54

Pour for Heliodora as Persuasion, and as the Cyprian, and once more for her again as the sweet-speeched Grace; for she is enrolled as my one goddess, whose beloved name I will mix and drink in unmixed wine.

55

Pour, and again say, again, again, 'Heliodora'; say it and mingle the sweet name with the unmixed wine; and wreathe me

Καί μοι τὸν βρεχθέντα μύροις καὶ χθιζὸν ἐόντα
μναμόσυνον κείνας ἀμφιτίθει στέφανον.
Δακρύει φιλέραστον ἰδοὺ ῥόδον, οὕνεκα κείναν
ἄλλοθι κοὐ κόλποις ἡμετέροις ἐσορᾷ.

LVI

THE SEA'S WOOING

MELEAGER

Ἁ φίλερως χαροποῖς Ἀσκληπιὰς οἷα Γαλήνης
ὄμμασι συμπείθει πάντας ἐρωτοπλοεῖν.

LVII

THE TENTH MUSE

AUTHOR UNKNOWN

Τέσσαρες αἱ Χάριτες, Παφίαι δύο καὶ δέκα Μοῦσαι·
Δερκυλὶς ἐν πάσαις, Μοῦσα, Χάρις, Παφίη.

LVIII

THE LIGHT OF TROY

DIOSCORIDES

Ἵππον Ἀθήνιον ᾖσεν ἐμοὶ κακόν· ἐν πυρὶ πᾶσα
Ἴλιος ἦν, κἀγὼ κείνῃ ἅμ' ἐφλεγόμαν,
Οὐ δείσας Δαναῶν δεκέτη πόνον· ἐν δ' ἑνὶ φέγγει
τῷ τότε καὶ Τρῶες κἀγὼ ἀπωλόμεθα.

with that garland of yesterday drenched with ointments, for remembrance of her. Lo, the lovers' rose sheds tears to see her gone away, and not on my bosom.

56

Fond Asclepias with her sparkling eyes as of Calm woos all to make the voyage of love.

57

Four are the Graces, two the Paphians and ten the Muses; Dercylis is among them all, Muse, Grace, Paphian.

58

Athenion sang of that fatal horse to me; all Troy was afire, and I kindled along with it, not fearing the ten years' toil of Greece; and in that single blaze Trojans and I perished together then.

LIX

LOVE AND MUSIC

MELEAGER

Ἁδὺ μέλος ναὶ Πᾶνα τὸν Ἀρκάδα πηκτίδι μέλπεις,
Ζηνοφίλα, λίαν ἁδὺ κρέκεις τι μέλος·
Ποῖ σε φύγω; πάντῃ με περιστείχουσιν Ἔρωτες,
οὐδ' ὅσον ἀμπνεῦσαι βαιὸν ἐῶσι χρόνον·
Ἢ γάρ μοι μορφὰ βάλλει πόθον ἢ πάλι μοῦσα
ἢ χάρις ἢ—τί λέγω; πάντα· πυρὶ φλέγομαι.

LX

HONEY AND STING

MELEAGER

Ἀνθοδίαιτε μέλισσα, τί μοι χροὸς Ἡλιοδώρας
ψαύεις ἐκπρολιποῦσ' εἰαρινὰς κάλυκας;
Ἦ σύ γε μηνύεις ὅτι καὶ γλυκὺ καὶ τὸ δύσοιστον
πικρὸν ἀεὶ κραδίᾳ κέντρον Ἔρωτος ἔχει;
Ναὶ δοκέω, τοῦτ' εἶπας· ἰὼ φιλέραστε παλίμπους
στεῖχε· πάλαι τὴν σὴν οἴδαμεν ἀγγελίην.

59

Sweet is the tune, by Pan of Arcady, that thou playest on the harp, Zenophile, oversweet are the notes of the tune. Whither shall I fly from thee? on all hands the Loves encompass me, and let me not take breath for ever so little space; for either thy form strikes longing into me, or again thy music or thy grace, or—what shall I say? all of thee; I kindle in the fire.

60

Flower-fed bee, why touchest thou my Heliodora's skin, leaving outright the flower-bells of spring? Meanest thou that even the unendurable sting of Love, ever bitter to the heart, has a sweetness too? Yes, I think, this thou sayest; ah, fond one, go back again; we knew thy message long ago.

LXI

LOVE'S MESSENGER

MELEAGER

Πταίης μοι κώνωψ ταχὺς ἄγγελος, οὔασι δ' ἄκροις
Ζηνοφίλας ψαύσας προσψιθύριζε τάδε·
Ἄγρυπνος μίμνει σε, σὺ δ' ὦ λήθαργε φιλούντων
εὕδεις· εἶα, πέτευ, ναὶ φιλόμουσε πέτευ·
Ἥσυχα δὲ φθέγξαι, μὴ καὶ σύγκοιτον ἐγείρας
κινήσῃς ἐπ' ἐμοὶ ζηλοτύπους ὀδύνας·
Ἢν δ' ἀγάγῃς τὴν παῖδα, δορᾷ στέψω σε λέοντος,
κώνωψ, καὶ δώσω χειρὶ φέρειν ῥόπαλον.

LXII

LOVE THE SLAYER

MELEAGER

Λίσσομ', Ἔρως, τὸν ἄγρυπνον ἐμοὶ πόθον Ἡλιοδώρας
κοίμισον αἰδεσθεὶς Μοῦσαν ἐμὴν ἱκέτιν·
Ναὶ γὰρ δὴ τὰ σὰ τόξα, τὰ μὴ δεδιδαγμένα βάλλειν
ἄλλον, ἀεὶ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη,
Εἰ καί με κτείναις λείψω φωνὴν προϊέντα
γράμματ'· Ἔρωτος ὅρα, ξεῖνε, μιαιφονίην.

61

Fly for me, O gnat, a swift messenger, touch Zenophile and whisper lightly in her ears, 'One awaits thee waking, but thou sleepest, O oblivious of thy lovers.' Up, fly, yes fly, O musician; but speak softly, lest arousing her bedfellow too thou stir pangs of jealousy against me; and if thou bring my girl, I will adorn thee with a lion-skin, O gnat, and give thee a club to carry in thine hand.

62

I beseech thee, Love, charm asleep the wakeful longing in me for Heliodora, pitying my suppliant verse; for, by thy bow that never has learned to strike another, but alway upon me pours its winged shafts, even though thou slay me I will leave letters uttering this voice, 'Look, stranger, on Love's murdered man.'

LXIII

FORSAKEN

MAECIUS

Τί στυγνή; τί δὲ ταῦτα κόμης εἰκαῖα, Φιλαινί,
σκύλματα, καὶ νοτερῶν σύγχυσις ὀμματίων;
Μὴ τὸν ἐραστὴν εἶδες ἔχονθ' ὑποκόλπιον ἄλλην;
εἰπὸν ἐμοί· λύπης φάρμακ' ἐπιστάμεθα.
Δακρύεις, οὐ φῂς δέ· μάτην ἀρνεῖσθ' ἐπιβάλλῃ·
ὀφθαλμοὶ γλώσσης ἀξιοπιστότεροι.

LXIV

THE SLEEPLESS LOVER

MELEAGER

Ἀκρίς, ἐμῶν ἀπάτημα πόθων, παραμύθιον ὕπνου,
ἀκρίς, ἀρουραίη Μοῦσα λιγυπτέρυγε,
Αὐτοφυὲς μίμημα λύρας, κρέκε μοί τι ποθεινόν,
ἐγκρούουσα φίλοις ποσσὶ λάλους πτέρυγας,
Ὥς με πόνων ῥύσαιο παναγρύπνοιο μερίμνης,
ἀκρί, μιτωσαμένη φθόγγον ἐρωτοπλάνον·
Δῶρα δέ σοι γήτειον ἀειθαλὲς ὀρθρινὰ δώσω
καὶ δροσερὰς στόμασι σχιζομένας ψακάδας.

63

Why so woe-begone? and why, Philaenis, these reckless tearings of hair, and suffusion of showerful eyes? hast thou seen thy lover with another on his bosom? tell me; we know charms for grief. Thou weepest and sayest no: vainly dost thou essay to deny; the eyes are more trustworthy than the tongue.

64

Grasshopper, beguilement of my longings, luller asleep, grasshopper, muse of the cornfield, shrill-winged, native mimic of the lyre, harp to me some tune of longing, striking thy vocal wings with thy dear feet, that so thou mayest rescue me from the all-wakeful trouble of my pains, grasshopper, as thou makest thy love-luring voice tremble on the string; and I will give thee gifts at dawn, ever-fresh groundsel and dewy drops sprayed from the watering-can.

LXV

REST AT NOON

MELEAGER

Ἀχήεις τέττιξ δροσεραῖς σταγόνεσσι μεθυσθεὶς
ἀγρονόμαν μέλπεις μοῦσαν ἐρημολάλον,
Ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις
αἰθίοπι κλάζεις χρωτὶ μέλισμα λύρας·
Ἀλλὰ φίλος φθέγγου τι νέον δενδρώδεσι Νύμφαις
παίγνιον, ἀντῳδὸν Πανὶ κρέκων κέλαδον,
Ὄφρα φυγὼν τὸν Ἔρωτα μεσημβρινὸν ὕπνον ἀγρεύσω
ἐνθάδ' ὑπὸ σκιερῇ κεκλιμένος πλατάνῳ.

LXVI

THE BURDEN OF YOUTH

ASCLEPIADES

Οὐκ εἴμ' οὐδ' ἐτέων δύο κεἴκοσι, καὶ κοπιῶ ζῶν·
ὤρωτες, τί κακὸν τοῦτο; τί με φλέγετε;
Ἢν γὰρ ἐγώ τι πάθω, τί ποιήσετε; δῆλον, Ἔρωτες,
ὡς τὸ πάρος παίξεσθ' ἄφρονες ἀστραγάλοις.

65

Voiceful cricket, drunken with drops of dew thou playest thy rustic music that murmurs in the solitude, and perched on the leaf-edges shrillest thy lyre-tune with serrated legs and swart skin. Be kind, and utter a new song for the tree-nymphs' delight, and make thy harp-notes echo to Pan's, that escaping Love I may snatch sleep at noon, lying here under the shady plane.

66

I am not two and twenty yet, and I am weary of living; O Loves, why misuse me so? why set me on fire? for when I am gone, what will you do? Doubtless, O Loves, as before you will play with your dice, unheeding.

LXVII

BROKEN VOWS

MELEAGER

Νὺξ ἱερὴ καὶ λύχνε, συνίστορας οὔτινας ἄλλους
ὅρκοις, ἀλλ' ὑμέας εἱλόμεθ' ἀμφότεροι,
Χὼ μὲν ἐμὲ στέρξειν, κεῖνον δ' ἐγὼ οὔ ποτε λείψειν
ὠμόσαμεν, κοινὴν δ' εἴχετε μαρτυρίην·
Νῦν δ' ὁ μὲν ὅρκια φησὶν ἐν ὕδατι κεῖνα φέρεσθαι,
λύχνε, σὺ δ' ἐν κόλποις αὐτὸν ὁρᾷς ἑτέρων.

LXVIII

DOUBTFUL DAWN

MELEAGER

Ὦ νύξ, ὦ φιλάγρυπνος ἐμοὶ πόθος Ἡλιοδώρας,
καὶ σκολιῶν ὄρθρων κνίσματα δακρυχαρῆ,
Ἆρα μένει στοργῆς ἐμὰ λείψανα, καὶ τὸ φίλημα
μνημόσυνον ψυχρᾷ θάλπετ' ἐν εἰκασίᾳ;
Ἀρά γ' ἔχει σύγκοιτα τὰ δάκρυα, κἀμὸν ὄνειρον
ψυχαπάτην στέρνοις ἀμφιβαλοῦσα φιλεῖ;
Ἢ νέος ἄλλος ἔρως, νέα παίγνια; μήποτε λύχνε
ταῦτ' ἐσίδῃς, εἴης δ' ἧς παρέδωκα φύλαξ.

67

Holy night, and thou, O lamp, you and none other we took to witness of our vows; and we swore, he that he would love me, and I that I would never leave him, and you kept witness between us. And now he says that these vows are written in running water, and thou, O lamp, seest him on the bosom of another.

68

O night, O wakeful longing in me for Heliodora, and eyes that sting with tears in the creeping grey of dawn, do some remnants of affection yet remain mine, and is her recording kiss warm upon my cold picture? has she tears for bedfellows, and does she clasp to her bosom and kiss a deluding dream of me? or has she another new love, a new plaything? Never, O lamp, look thou on that, but be guardian of her whom I gave to thy keeping.

LXIX

THE DEW OF TEARS

ASCLEPIADES

Αὐτοῦ μοι στέφανοι παρὰ δικλίσι ταῖσδε κρεμαστοὶ
μίμνετε μὴ προπετῶς φύλλα τινασσόμενοι,
Οὓς δακρύοις κατέβρεξα (κάτομβρα γὰρ ὄμματ' ἐρώντων)·
ἀλλ' ὅτ' ἀνοιγομένης αὐτὸν ἴδητε θύρης
Στάξαθ' ὑπὲρ κεφαλῆς ἐμὸν ὑετόν, ὡς ἂν ἄμεινον
ἡ ξανθή γε κόμη τἀμὰ πίῃ δάκρυα.

LXX

LOVE'S GRAVE

MELEAGER

Ἤν τι πάθω, Κλεόβουλε (τί γὰρ πλέον; ἐν πυρὶ παίδων
βαλλόμενος κεῖμαι λείψανον ἐν σποδιῇ),
Λίσσομαι, ἀκρήτῳ μέθυσον, πρὶν ὑπὸ χθόνα θέσθαι
κάλπιν, ἐπιγράψας· Δῶρον Ἔρως Ἀΐδῃ.

LXXI

LOVE'S MASTERDOM

MELEAGER

Δεινὸς Ἔρως, δεινός· τί δὲ τὸ πλέον, ἢν πάλιν εἴπω
καὶ πάλιν, οἰμώζων πολλάκι, δεινὸς Ἔρως;

69

Stay there, my garlands, hanging by these doors, nor hastily scattering your petals, you whom I have wetted with tears (for lovers' eyes are showery); but when you see him as the door opens, drip my rain over his head, that so at least that golden hair may drink my tears.

70

When I am gone, Cleobulus—for what avails? cast among the fire of young loves, I lie a brand in the ashes—I pray thee make the burial-urn drunk with wine ere thou lay it under earth, and write on it, 'Love's gift to Death.'

71

Terrible is Love, terrible; and what avails it if again I say and again, with many a moan, 'Terrible is Love'? for surely the boy

Ἦ γὰρ ὁ παῖς τούτοισι γελᾷ, καὶ πυκνὰ κακισθεὶς
ἥδεται, ἢν δ' εἴπω λοίδορα, καὶ τρέφεται·
Θαῦμα δέ μοι, πῶς ἄρα διὰ γλαυκοῖο φανεῖσα
κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

LXXII

LOVE THE CONQUEROR

MELEAGER

Κεῖμαι· λὰξ ἐπίβαινε κατ' αὐχένος, ἄγριε δαῖμον·
οἶδά σε, ναὶ μὰ θεούς, καὶ βαρὺν ὄντα φέρειν·
Οἶδα καὶ ἔμπυρα τόξα· βαλὼν δ' ἐπ' ἐμὴν φρένα πυρσοὺς
οὐ φλέξεις ἤδη· πᾶσα γάρ ἐστι τέφρη.

LXXIII

LOVE'S PRISONER

MELEAGER

Οὔ σοι τοῦτ' ἐβόων, ψυχή, ναὶ Κύπριν, ἁλώσει,
ὦ δύσερως, ἰξῷ πυκνὰ προσιπταμένη;
Οὐκ ἐβόων; εἷλέν σε πάγη· τί μάτην ἐνὶ δεσμοῖς
σπαίρεις; αὐτὸς Ἔρως τὰ πτέρα σου δέδεκεν

laughs at this, and is pleased with manifold reproaches; and if I say bitter things, they are meat and drink to him. And I wonder how thou, O Cyprian, who didst arise through the green waves, out of water hast borne a fire.

72

I am down: tread with thy foot on my neck, cruel divinity; I know thee, by the Gods, heavy as thou art to bear: I know too thy fiery arrows: but hurling thy firebrands at my soul thou wilt no longer kindle it, for it is all ashes.

73

Did I not cry aloud to thee, O soul, 'Yes, by the Cyprian, thou wilt be caught, poor lover, if thou flutterest so often near the lime-twigs'? did I not cry aloud? and the snare has taken thee. Why dost thou gasp vainly in the toils? Love himself has bound

Καί σ' ἐπὶ πῦρ ἔστησε μύροις δ' ἔρρανε λιπόπνουν
δῶκε δὲ διψώσῃ δάκρυα θερμὰ πιεῖν.

LXXIV

FROST AND FIRE

MELEAGER

Ἁ ψυχὴ βαρύμοχθε, σὺ δ' ἄρτι μὲν ἐκ πυρὸς αἴθῃ
ἄρτι δ' ἀναψύχεις πνεῦμ' ἀναλεξαμένη·
Τί κλαίεις ; τὸν ἄτεγκτον ὅτ' ἐν κόλποισιν Ἔρωτα
ἔτρεφες, οὐκ ᾔδεις ὡς ἐπὶ σοὶ τρέφετο ;
Οὐκ ᾔδεις ; νῦν γνῶθι καλῶν ἄλλαγμα τροφείων
πῦρ ἅμα καὶ ψυχρὰν δεξαμένη χιόνα.
Αὐτὴ ταῦθ' εἵλου· φέρε τὸν πόνον· ἄξια πάσχεις
ὧν ἔδρας, ὀπτῷ καιομένη μέλιτι.

LXXV

THE SCULPTOR OF SOULS

MELEAGER

Ἐντὸς ἐμῆς κραδίης τὴν εὔλαλον Ἡλιοδώραν
ψυχὴν τῆς ψυχῆς αὐτὸς ἔπλασσεν Ἔρως.

thy wings and set thee on the fire, and sprinkled thee in thy swoon with perfumes, and given thee for thy thirst hot tears to drink.

74

Ah suffering soul, now thou burnest in the fire, and now thou revivest, and fetchest breath again: why weepest thou? when thou didst nurture pitiless Love in thy bosom, knewest thou not that he was being nurtured for thy woe? knewest thou not? Know now his repayment, a fair foster-hire! take it, fire and cold snow together. Thou wouldst have it so; bear the pain; thou sufferest the wages of thy work, scorched with his burning honey.

75

Within my heart Love himself has moulded Heliodora with her lovely voice, the soul of my soul.

LXXVI

LOVE'S IMMORTALITY

STRATO

Τίς δύναται γνῶναι τὸν ἐρώμενον εἰ παρακμάζει,
πάντα συνὼν αὐτῷ μηδ' ἀπολειπόμενος ;
Τίς δύνατ' οὐκ ἀρέσαι τὴν σήμερον, ἐχθὲς ἀρέσκων ;
εἰ δ' ἀρέσει, τί παθὼν αὔριον οὐκ ἀρέσει ;

76

Who may know if a loved one passes the prime, while ever with him and never left alone? who may not satisfy to-day who satisfied yesterday? and if he satisfy, what should befall him not to satisfy to-morrow?

II

PRAYERS AND DEDICATIONS

I

TO ZEUS OF SCHERIA

JULIUS POLYAENUS

Εἰ καί σευ πολύφωνος ἀεὶ πίμπλησιν ἀκουὰς
ἢ φόβος εὐχομένων ἢ χάρις εὐξαμένων,
Ζεῦ Σχερίης ἐφέπων ἱερὸν πέδον, ἀλλὰ καὶ ἡμέων
κλῦθι καὶ ἀψευδεῖ νεῦσον ὑποσχεσίῃ
Ἤδη μοι ξενίης εἶναι πέρας, ἐν δέ με πάτρῃ
ζώειν τῶν δολιχῶν παυσάμενον καμάτων.

II

TO THE GOD OF THE SEA

CRINAGORAS

Φρὴν ἱερὴ μεγάλου Ἐνοσίχθονος, ἔσσο καὶ ἄλλοις
ἠπίη Αἰγαίην οἳ διέπουσιν ἅλα·
Κἠμοὶ γὰρ Θρήϊκι διωκομένῳ ὑπ᾽ ἀήτῃ
ὤρεξας πρηεῖς ἀσπασίῳ λιμένας.

I

Though the terror of those who pray, and the thanks of those who have prayed, ever fill thine ears with myriad voice, O Zeus who abidest in the holy plain of Scheria, yet hearken to me also, and bow down with a true promise that my exile now may have an end, and I may live in my native land at rest from labour of long journeys.

2

Holy Spirit of the great Shaker of Earth, be thou gracious to others also who ply across the Aegean brine; since for me too, chased by the Thracian hurricane, thou didst open out the calm havens to my joy.

III

TO THE GOD OF HARBOUR AND HEADLAND

ANTIPHILUS

Ἀρχέλεως, λιμενῖτα, σὺ μὲν μάκαρ ἠπίῳ αὔρῃ
πέμπε κατὰ σταθερῆς οἰχομένην ὀθόνην
Ἄχρις ἐπὶ Τρίτωνα· σὺ δ' ἠόνος ἄκρα λελογχὼς
τὴν ἐπὶ Πυθείου ῥύεο ναυστολίην·
Κεῖθεν δ', εἰ Φοίβῳ μεμελήμεθα πάντες ἀοιδοί,
πλεύσομαι εὐαεῖ θαρσαλέως Ζεφύρῳ.

IV

TO POSEIDON OF AEGAE

ALPHEUS

Νηῶν ὠκυπόρων ὃς ἔχεις κράτος, ἵππιε δαῖμον,
καὶ μέγαν Εὐβοίης ἀμφικρεμῆ σκόπελον,
Οὔριον εὐχομένοισι δίδου πλόον Ἄρεος ἄχρις
ἐς πόλιν ἐκ Συρίης πείσματα λυσαμένοις.

V

TO THE LORD OF SEA AND LAND

MACEDONIUS

Νῆα σοί, ὦ πόντου βασιλεῦ καὶ κοίρανε γαίης,
ἀντίθεμαι Κράντας μηκέτι τεγγομένην,

3

Founder and harbour-god, do thou, O blessed one, send with a gentle breeze the outward-bound sail down smooth water to the open sea; and thou who keepest the points of the shore, guard the voyager for the Pythian shrine; and thenceforward, if all we singers are in Phoebus' care, I will sail cheerily on with a fair-flowing west wind.

4

Thou who holdest sovereignty of swift-sailing ships, steed-loving god, and the great overhanging cliff of Euboea, give to thy worshippers a favourable voyage to the City of Ares, when they loose moorings from Syria.

5

This ship to thee, O king of sea and sovereign of land, I Crantas dedicate, this ship wet no longer, a feather tossed by the

Νῆα πολυπλανέων ἀνέμων πτερόν, ἧς ἔπι δειλὸς
πολλάκις ᾠϊσάμην εἰσελάᾳν Ἀΐδῃ·
Πάντα δ' ἀπειπάμενος, φόβον, ἐλπίδα, πόντον, ἀέλλας,
πιστὸν ὑπὲρ γαίης ἴχνιον ἡδρασάμην.

VI

TO THE GODS OF SEA AND WEATHER

PHILODEMUS

Ἰνοῦς ὦ Μελικέρτα σύ τε γλαυκὴ μεδέουσα
Λευκοθέη πόντου, δαῖμον ἀλεξίκακε,
Νηρήδων τε χοροί, καὶ κύματα, καὶ σὺ Πόσειδον
καὶ Θρήϊξ ἀνέμων πρηΰτατε Ζέφυρε,
Ἵλαοί με φέροιτε διὰ πλατὺ κῦμα φυγόντα
σῶον ἐπὶ γλυκερὰν ᾐόνα Πειραέως.

VII

TO POSEIDON, BY A FISHERMAN

MACEDONIUS

Δίκτυον ἀκρομόλιβδον Ἀμύντιχος ἀμφὶ τριαίνῃ
δῆσε γέρων ἁλίων παυσάμενος καμάτων,
Ἐς δὲ Ποσειδάωνα καὶ ἁλμυρὸν οἶδμα θαλάσσης
εἶπεν ἀποσπένδων δάκρυον ἐκ βλεφάρων·

wandering winds, whereon many a time I deemed in my terror that I drove to death; now renouncing all, fear and hope, sea and storms, I have planted my foot securely upon earth.

6

O Melicerta son of Ino, and thou, sea-green Leucothea, mistress of Ocean, deity that shieldest from harm, and choirs of the Nereïds, and waves, and thou Poseidon, and Thracian Zephyrus, gentlest of the winds, carry me propitiously, sped through the broad wave, safe to the sweet shore of the Peiraeus.

7

Old Amyntichus tied his plummeted fishing-net round his fish-spear, ceasing from his sea-toil, and spake towards Poseidon and the salt surge of the sea, letting a tear fall from his eyelids: 'Thou knowest, blessed one, I am weary; and in an evil old age, clinging

Οἶσθα, μάκαρ, κέκμηκα· κακοῦ δ' ἐπὶ γήραος ἡμῖν
ἄλλυτος ἡβάσκει γυιοτακὴς πενίη·
Θρέψον ἔτι σπαῖρον τὸ γερόντιον, ἀλλ' ἀπὸ γαίης,
ὡς ἐθέλεις μεδέων καὶ χθονὶ καὶ πελάγει.

VIII

TO PALAEMON AND INO

ANTIPATER OF SIDON

Λείψανον ἀμφίκλαστον ἁλιπλανέος σκολοπένδρας
τοῦτο κατ' εὐψαμάθου κείμενον ἠϊόνος
Δισσάκι τετρόργυιον, ἅπαν πεφορυγμένον ἀφρῷ,
πολλὰ θαλασσαίῃ ξανθὲν ὑπὸ σπιλάδι
Ἑρμῶναξ ἐκίχανεν, ὅτε γριπηΐδι τέχνῃ
εἷλκε τὸν ἐκ πελάγους ἰχθυόεντα βόλον,
Εὑρὼν δ' ἠέρτησε Παλαίμονι παιδὶ καὶ Ἰνοῖ,
δαίμοσιν εἰναλίοις δοὺς τέρας εἰνάλιον.

IX

TO ARTEMIS OF THE FISHING-NETS

APOLLONIDES

Τρῖγλαν ἀπ' ἀνθρακιῆς καὶ φυκίδα σοί, λιμενῖτι
Ἄρτεμι, δωρεῦμαι Μῆνις ὁ δικτυβόλος,

Poverty keeps her youth and wastes my limbs; give sustenance to a poor old man while he yet draws breath, but from the land, O ruler of both earth and sea as thou wilt.'

8

This broken fragment of a sea-wandering scolopendra, lying on the sandy shore, twice four fathom long, all befouled with froth, much torn under the sea-washed rock, Hermonax chanced upon when he was hauling a draught of fishes out of the sea as he plied his fisher's craft; and having found it, he hung it up to the boy Palaemon and Ino, giving the sea-marvel to the sea-deities.

9

A red mullet and a hake from the embers to thee, Artemis of the Haven, I Menis the caster of nets offer, and a brimming cup of wine

Καὶ ζωρὸν κεράσας ἰσοχειλέα, καὶ τρύφος ἄρτου
αὖον ἐπιθραύσας, τὴν πενιχρὴν θυσίην·
Ἀνθ' ἧς μοι πλησθέντα δίδου θηράμασιν αἰὲν
δίκτυα· σοὶ δέδοται πάντα, μάκαιρα, λίνα.

X

TO PRIAPUS OF THE SHORE

MAECIUS

Αἰγιαλῖτα Πρίηπε, σαγηνευτῆρες ἔθηκαν
δῶρα παρ' ἀκταίης σοὶ τάδ' ἐπωφελίης,
Θύννων εὐκλώστοιο λίνου βυσσώμασι ῥόμβον
φράξαντες γλαυκαῖς ἐν παρόδοις πελάγευς·
Φηγίνεον κρητῆρα, καὶ αὐτούργητον ἐρείκης
βάθρον, ἰδ' ὑαλέην οἰνοδόκον κύλικα,
Ὡς ἂν ὑπ' ὀρχησμῶν λελυγισμένον ἔγκοπον ἴχνος
ἀμπαύσῃς ξηρὴν δίψαν ἐλαυνόμενος.

XI

TO APOLLO OF LEUCAS

PHILIPPUS

Λευκάδος αἰπὺν ἔχων ναύταις τηλέσκοπον ὄχθον,
Φοῖβε, τὸν Ἰονίῳ λουόμενον πελάγει,

mixed strong, and a broken crust of dry bread, a poor man's sacrifice; in recompense whereof give thou nets ever filled with prey; to thee, O blessed one, all meshes have been given.

10

Priapus of the seashore, the trawlers lay before thee these gifts by the grace of thine aid from the promontory, having imprisoned a tunny shoal in their nets of spun hemp in the green sea-entrances: a beechen cup and a rude stool of heath and a glass cup holding wine, that thou mayest rest thy foot weary and cramped with dancing while thou chasest away the dry thirst.

11

Phoebus who holdest the sheer steep of Leucas, far seen of mariners and washed by the Ionian sea, receive of sailors this

Δέξαι πλωτήρων μάζης χεριφυρέα δαῖτα
καὶ σπονδὴν ὀλίγῃ κιρναμένην κύλικι
Καὶ βραχυφεγγίτου λύχνου σέλας ἐκ βιοφειδοῦς
ὄλπης ἡμιμεθεῖ πινόμενον στόματι,
Ἀνθ' ὧν ἰλήκοις ἐπὶ δ' ἱστία πέμψον ἀήτην
οὔριον Ἀκτιακοὺς σύνδρομον εἰς λιμένας.

XII

TO ARTEMIS OF THE WAYS

ANTIPHILUS

Εἰνοδίη, σοὶ τόνδε φίλης ἀνεθήκατο κόρσης
πῖλον ὁδοιπορίης σύμβολον Ἀντίφιλος·
Ἦσθα γὰρ εὐχωλῇσι κατήκοος, ἦσθα κελεύθοις
ἵλαος· οὐ πολλὴ δ' ἡ χάρις, ἀλλ' ὁσίη.
Μή δέ τις ἡμετέρου μάρψῃ χερὶ μαργὸς ὁδίτης
ἀνθέματος· συλᾶν ἀσφαλὲς οὐδ' ὀλίγα.

XIII

TO THE TWIN BRETHREN

CALLIMACHUS

Φησὶν ὅ με στήσας Εὐαίνετος (οὐ γὰρ ἔγωγε
γιγνώσκω) νίκης ἀντί με τῆς ἰδίης

mess of hand-kneaded barley-bread and a libation mingled in a little cup, and the gleam of a brief-shining lamp that drinks with half-saturate mouth from a sparing oil-flask; in recompense whereof be gracious, and send on their sails a favourable wind to run with them to the harbours of Actium.

12

Thou of the Ways, to thee Antiphilus dedicates this hat from his own head, a voucher of his wayfaring; for thou wast gracious to his prayers, wast favouring to his paths; and his thank-offering is small indeed but sacred. Let not any greedy traveller's hand snatch our gift; sacrilege is perilous even in little things.

13

He who set me here, Euaenetus, says (for of myself I know not) that I am dedicated in recompense of his single-handed victory,

Ἀγκεῖσθαι χάλκειον ἀλέκτορα Τυνδαρίδῃσιν·
πιστεύω Φαίδρου παιδὶ Φιλοξενίδεω.

XIV

TO ARTEMIS THE HEALER

PHILIPPUS

Ζηνὸς καὶ Λητοῦς θηροσκόπε τοξότι κούρη,
Ἄρτεμις ἣ θαλάμους τοὺς ὀρέων ἔλαχες,
Νοῦσον τὴν στυγερὴν αὐθημερὸν ἐκ βασιλῆος
ἐσθλοτάτου πέμψαις ἄχρις Ὑπερβορέων·
Σοὶ γὰρ ὑπὲρ βωμῶν ἀτμὸν λιβάνοιο Φίλιππος
ῥέξει, καλλιθυτῶν κάπρον ὀρειονόμον.

XV

TO ASCLEPIUS

THEOCRITUS

Ἦλθε καὶ ἐς Μίλατον ὁ τοῦ Παιήονος υἱὸς
ἰητῆρι νόσων ἀνδρὶ συνοισόμενος
Νικίᾳ, ὅς μιν ἐπ' ἆμαρ ἀεὶ θυέεσσιν ἱκνεῖται,
καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,
Ἠετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς
μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχναν.

I the cock of brass, to the Twin Brethren; I believe the son of Phaedrus the Philoxenid.

14

Huntress and archer, maiden daughter of Zeus and Leto, Artemis to whom are given the recesses of the mountains, this very day send away beyond the North Wind this hateful sickness from our most noble lord; for so above thine altars will Philippus offer vapour of frankincense, doing goodly sacrifice of a hill-pasturing boar.

15

Even to Miletus came the son of the Healer to succour the physician of diseases Nicias, who ever day by day draws near him with offerings, and had this image carved of fragrant cedar, promising high recompense to Eetion for his cunning of hand; and he put all his art into the work.

XVI

TO THE WATER NYMPHS

HERMOCREON

Νύμφαι ἐφυδριάδες, ταῖς Ἑρμοκρέων τάδε δῶρα
εἵσατο, καλλινάου πίδακος ἀντιτυχών,
Χαίρετε, καὶ στείβοιτ' ἐρατοῖς ποσὶν ὑδατόεντα
τόνδε δόμον, καθαροῦ πιμπλάμεναι πόματος.

XVII

TO PAN PAEAN

AUTHOR UNKNOWN

Σοὶ τάδε, συρικτὰ ὑμνηπόλε μείλιχε δαῖμον,
ἁγνὲ λοετροχόων κοίρανε Ναϊάδων,
Δῶρον Ὑγεῖνος ἔτευξεν, ὃν ἀργαλέης ἀπὸ νούσου
αὐτός, ἄναξ, ὑγιῆ θήκαο προσπελάσας·
Πᾶσι γὰρ ἐν τεκέεσσιν ἐμοῖς ἀναφανδὸν ἐπέστης
οὐκ ὄναρ, ἀλλὰ μέσους ἤματος ἀμφὶ δρόμους.

XVIII

TO HERACLES OF OETA

DIONYSIUS

Ἡράκλεες Τρηχῖνα πολύλλιθον ὅς τε καὶ Οἴτην
καὶ βαθὺν εὐδένδρου πρῶνα πατεῖς Φολόης,

16

Water Nymphs, before whom Hermocreon laid these gifts when he came on the bright-welling spring, fare you well, and may your lovely feet tread this watery house while you fill it with a pure draught.

17

This for thee, O pipe-player, minstrel, gracious god, holy lord of the Naiads who pour their urns, Hyginus made as a gift, whom thou, O protector, didst draw nigh and make whole of his hard sickness; for among all my children thou didst stand by me visibly, not in a dream of night, but about the mid-circle of the day.

18

Heracles who treadest on stony Trachis and on Oeta and the

Τοῦτό σοι ἀγροτέρης Διονύσιος αὐτὸς ἐλαίης
χλωρὸν ἀπὸ δρεπάνῳ θῆκε ταμὼν ῥόπαλον.

XIX

TO APOLLO AND THE MUSES

THEOCRITUS

Τὰ ῥόδα τὰ δροσόεντα καὶ ἁ κατάπυκνος ἐκείνα
ἕρπυλλος κεῖται ταῖς Ἑλικωνιάσιν,
Ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν,
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν·
Βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μᾶλος
τερμίνθου τρώγων ἔσχατον ἀκρέμονα.

XX

TO APHRODITE OF THE GOLDEN HOUSE

MOERO

Κεῖσαι δὴ χρυσέαν ὑπὸ παστάδα τὰν Ἀφροδίτας,
βότρυ, Διωνύσου πληθόμενος σταγόνι,
Οὐδ' ἔτι τοι μάτηρ ἐρατὸν περὶ κλῆμα βαλοῦσα
φύσει ὑπὲρ κρατὸς νεκτάρεον πέταλον.

deep brow of tree-clad Pholoe, to thee Dionysius offers this green staff of wild olive, cut off by him with his bill-hook.

19

These dewy roses and yonder close-curled wild thyme are laid before the maidens of Helicon, and the dark-leaved laurels before thee, Pythian Healer, since the Delphic rock made this thy cognisance; and on the altar shall bleed this white-horned he-goat, who nibbles the tip of the terebinth shoot.

20

Thou liest in the golden portico of Aphrodite, O grape-cluster filled full of Dionysus' juice, nor ever more shall thy mother twine round thee her lovely tendril or above thine head put forth her honeyed leaf.

XXI

TO APHRODITE, BY CALLISTION

POSEIDIPPUS

Ἁ Κύπρον ἅ τε Κύθηρα καὶ ἃ Μίλητον ἐποιχνεῖς
καὶ τὸ καλὸν Συρίης ἱπποκρότου δάπεδον,
Ἔλθοις ἵλαος Καλλιστίῳ, ἣ τὸν ἐραστὴν
οὐδέ ποτ᾽ οἰκείων ὦσεν ἀπὸ προθύρων.

XXII

TO APHRODITE, BY LAÏS

PLATO

Ἡ σοβαρὸν γελάσασα καθ᾽ Ἑλλάδος, ἡ τὸν ἐραστῶν
ἑσμὸν ἐνὶ προθύροις Λαῒς ἔχουσα νέων,
Τῇ Παφίῃ τὸ κάτοπτρον· ἐπεὶ τοίη μὲν ὁρᾶσθαι
οὐκ ἐθέλω, οἵη δ᾽ ἦν πάρος οὐ δύναμαι.

XXIII

TO APHRODITE, WITH A TALISMAN

AUTHOR UNKNOWN

Ἶϋγξ ἡ Νικοῦς, ἡ καὶ διαπόντιον ἕλκειν
ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,
Χρυσῷ ποικιλθεῖσα, διαυγέος ἐξ ἀμεθύστου
γλυπτή, σοὶ κεῖται, Κύπρι, φίλον κτέανον,

21

Thou who inhabitest Cyprus and Cythera and Miletus and the fair plain of horse-trampled Syria, come graciously to Callistion, who never turned a lover away from her kindly porch.

22

I Laïs who laughed exultant over Greece, I who held that swarm of young lovers in my porches, lay my mirror before the Paphian; since such as I am I will not see myself, and such as I was I cannot.

23

Nico's wryneck, that knows to draw a man even from overseas, and girls out of their wedding-chambers, chased with gold, carven out of translucent amethyst, lies before thee, Cyprian, for thine

Πορφυρέης ἀμνοῦ μαλακῇ τριχὶ μέσσα δεθεῖσα,
    τῆς Λαρισσαίης ξείνια φαρμακίδος.

XXIV

TO THE MOTHER OF THE GODS

LEONIDAS OF TARENTUM

Δίνδυμα καὶ Φρυγίης πυρικαέος ἀμφιπολεῦσα
    πρῶνας τὴν μικρήν, μῆτερ, Ἀριστοδίκην
Κούρην Σειλήνης, παμπότνια, κεὶς ὑμέναιον
    κεὶς γάμον ἀδρύναις, πείρατα κουροσύνας·
Ἀνθ' ὧν σοὶ κατὰ πολλὰ προνήϊα καὶ παρὰ βωμῷ
    παρθενικὴν ἐτίναξ' ἔνθα καὶ ἔνθα κόμην.

XXV

TO APHRODITE EUPLOIA

GAETULICUS

Ἀγχιάλου ῥηγμῖνος ἐπίσκοπε, σοὶ τάδε πέμπω
    ψαιστία, καὶ λιτῆς δῶρα θυηπολίης·
Αὔριον Ἰονίου γὰρ ἐπὶ πλατὺ κῦμα περήσω
    σπεύδων ἡμετέρης κόλπον ἐς Εἰδοθέης·
Οὔριος ἀλλ' ἐπίλαμψον ἐμῷ καὶ ἔρωτι καὶ ἱστῷ,
    δεσπότι καὶ θαλάμων Κύπρι καὶ ἠϊόνων.

own possession, tied across the middle with a soft lock of purple lamb's wool, the gift of the sorceress of Larissa.

24

Mother who goest about Dindymus and the hill-spurs of fire-scarred Phrygia, mighty mistress, bring little Aristodice, daughter of Silene, to ripeness for wedding-chant and marriage, the term of her girlhood, for that she often in thy porches and by thine altar shook loose her maiden hair.

25

Guardian of the seabeach, to thee I send these cakes, and the gifts of a scanty sacrifice; for to-morrow I shall cross the broad wave of the Ionian sea, hastening to our Eidothea's arms. Ah, shine thou favourably on my love as on my mast, O Cyprian, mistress alike of the bride-chamber and the beach.

XXVI

TO THE GOD OF CANOPUS

CALLIMACHUS

Τῷ με Κανωπίτᾳ Καλλίστιον εἴκοσι μύξαις
πλούσιον ἡ Κριτίου λύχνον ἔθηκε θεῷ,
Εὐξαμένα περὶ παιδὸς Ἀπελλίδος· ἐς δ' ἐμὰ φέγγη
ἀθρήσας φήσεις· Ἕσπερε, πῶς ἔπεσες.

XXVII

TO ISIS, WITH A TRESS OF HAIR

PALLADAS

Ἀντὶ βοὸς χρυσέου τ' ἀναθήματος Ἴσιδι τούσδε
θήκατο τοὺς λιπαροὺς Παμφίλιον πλοκάμους·
Ἡ δὲ θεὸς τούτοις γάνυται πλέον ἤπερ Ἀπόλλων
χρυσῷ ὃν ἐκ Λυδῶν Κροῖσος ἔπεμψε θεῷ.

XXVIII

TO HERACLES, WITH A SHIELD

HEGESIPPUS

Δέξαι μ' Ἡρακλεις Ἀρχεστράτου ἱερὸν ὅπλον,
ὄφρα ποτὶ ξεστὰν παστάδα κεκλιμένα
Γηραλέα τελέθοιμι χορῶν ἀΐουσα καὶ ὕμνων·
ἀρκείτω στυγερὰ δῆρις Ἐνυαλίου.

26

To the god of Canopus Callistion, wife of Critias, dedicates me, a lamp enriched with twenty wicks, in payment of her vow for her child Apellis; and regarding my splendours thou wilt say, 'How art thou fallen, O Evening Star!'

27

Instead of burnt-offering and dedicated gold Pamphilion lays these shining tresses before Isis; and the goddess is prouder of them than Apollo of the gold that Croesus sent to the god out of Lydia.

28

Receive me, O Heracles, the consecrated shield of Archestratus, that leaning against thy polished portico I may grow old in hearing of dances and hymns; let the War-God's hateful strife be satisfied.

XXIX

TO THE MILESIAN ARTEMIS

NICIAS

Μέλλον ἄρα στυγερὰν κἀγώ ποτε δῆριν Ἄρηος
ἐκπρολιποῦσα χορῶν παρθενίων ἀΐειν
Ἀρτέμιδος περὶ ναόν, Ἐπίξενος ἔνθα μ' ἔθηκεν
λευκὸν ἐπεὶ κείνου γῆρας ἔτειρε μέλη.

XXX

TO ATHENE ERGANE

ANTIPATER OF SIDON

Κερκίδα τὰν ὀρθρινὰ χελιδονίδων ἅμα φωνᾷ
μελπομέναν, ἱστῶν Παλλάδος ἀλκυόνα,
Τόν τε καρηβαρέοντα πολυρροίβδητον ἄτρακτον
κλωστῆρα στρεπτὰς εὔδρομον ἀρπεδόνας,
Καὶ πήνας καὶ τόνδε φιληλάκατον καλαθίσκον,
στάμονος ἀσκητοῦ καὶ τολύπας φύλακα,
Παῖς ἀγαθοῦ Τελέσιλλα Διοκλέος ἁ φιλόεργος
εἱροκόμων Κούρᾳ θήκατο δεσπότιδι.

29

So I was destined, I also, one day to abandon the hateful strife of Ares and hear the maiden choirs around Artemis' temple, where Epixenus placed me when white old age began to waste his limbs.

30

The shuttle that sang at morning with the earliest swallows' cry, kingfisher of Pallas' loom, and the heavy-headed twirling spindle, light-running spinner of the twisted yarn, and the bobbins, and this basket, friend to the distaff, keeper of the spun warp-thread and the reel, Telesilla, the industrious daughter of good Diocles, dedicates to the Maiden, mistress of wool-dressers.

XXXI

TO THE ORCHARD GOD

ZONAS

Ἀρτιχανῆ ῥοιάν τε καὶ ἀρτίχνουν τόδε μῆλον
καὶ ῥυτιδόφλοιον σῦκον ἐπομφάλιον
Πορφύρεόν τε βότρυν μεθυπίδακα πυκνορρᾶγα
καὶ κάρυον χλωρῆς ἀρτίδορον λεπίδος
Ἀγροιώτῃ τῷδε μονοστόρθυγγι Πριήπῳ
θῆκεν ὁ καρποφύλαξ, δενδριακὴν θυσίην.

XXXII

TO DEMETER AND THE SEASONS

ZONAS

Δηοῖ λικμαίῃ καὶ ἐναυλακοφοίτισιν Ὥραις
Ἡρῶναξ πενιχρῆς ἐξ ὀλιγηροσίης
Μοῖραν ἀλωΐτα στάχυος πάνσπερμά τε ταῦτα
ὄσπρι' ἐπὶ πλακίνου τοῦδ' ἔθετο τρίποδος,
Ἐκ μικρῶν ὀλίγιστα· πέπατο γὰρ οὐ μέγα τοῦτο
κλήριον ἐν λυπρῇ τῇδε γεωλοφίῃ.

31

This fresh-cloven pomegranate and fresh-downed quince, and the wrinkled navel-fig, and the purple grape-bunch spirting wine, thick-clustered, and the nut fresh-stripped of its green husk, to this rustic staked Priapus the keeper of the fruit dedicates, an offering from his orchard trees.

32

To Demeter of the winnowing-fan and the Seasons whose feet are in the furrows Heronax lays here from a poor little plough-land their share of ears from the threshing-floor, and these mixed seeds of pulse on a slabbed table, the least of a little; for no great inheritance is this he has gotten him, here on the barren hill.

XXXIII

TO THE CORN GODDESS

PHILIPPUS

Δράγματά σοι χώρου μικραύλακος, ὦ φιλόπυρε
 Δηοῖ, Σωσικλέης θῆκεν ἀρουροπόνος
Εὔσταχυν ἄμησας τὸν νῦν σπόρον· ἀλλὰ καὶ αὖτις
 ἐκ καλαμητομίης ἀμβλὺ φέροι δρέπανον.

XXXIV

TO THE GODS OF THE FARM

AUTHOR UNKNOWN

Αἰγιβάτῃ τόδε Πανὶ καὶ εὐκάρπῳ Διονύσῳ
 καὶ Δηοῖ Χθονίῃ ξυνὸν ἔθηκα γέρας,
Αἰτέομαι δ' αὐτοὺς καλὰ πώεα καὶ καλὸν οἶνον
 καὶ καλὸν ἀμῆσαι καρπὸν ἀπ' ἀσταχύων.

XXXV

TO THE WEST WIND

BACCHYLIDES

Εὔδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν
 τῷ πάντων ἀνέμων πιοτάτῳ Ζεφύρῳ·
Εὐξαμένῳ γάρ οἱ ἦλθε βοαθόος, ὄφρα τάχιστα
 λικμήσῃ πεπόνων καρπὸν ἀπ' ἀσταχύων.

33

These handfuls of corn from the furrows of a tiny field, Demeter lover of wheat, Sosicles the tiller dedicates to thee, having reaped now an abundant harvest; again likewise may he carry back his sickle blunted from shearing of the straw.

34

To Pan of the goats and fruitful Dionysus and Demeter Lady of Earth I dedicate a common offering, and beseech of them fair fleeces and fair wine and fair fruit of the corn-ears in my reaping.

35

Eudemus dedicates this shrine in the fields to Zephyrus, most bountiful of the winds, who came to aid him at his prayer, that he might right quickly winnow the grain from the ripe ears.

XXXVI

TO PAN OF THE FOUNTAIN

AUTHOR UNKNOWN

Κρημνοβάταν δίκερων Νυμφᾶν ἡγήτορα Πᾶνα
ἀζόμεθ', ὃς πέτρινον τόνδε λέλογχε δόμον,
Ἵλαον ἔμμεναι ἄμμιν ὅσοι λίβα τήνδε μολόντες
ἀενάου πόματος δίψαν ἀπωσάμεθα.

XXXVII

TO PAN AND THE NYMPHS

ANYTE

Φριξοκόμᾳ τόδε Πανὶ καὶ αὐλιάσιν θέτο Νύμφαις
δῶρον ὑπὸ σκοπιᾶς Θεύδοτος οἰονόμος,
Οὕνεχ' ὑπ' ἀζαλέου θέρεος μέγα κεκμηῶτα
παῦσαν, ὀρέξασαι χερσὶ μελιχρὸν ὕδωρ.

XXXVIII

TO THE SHEPHERD GOD

THEOCRITUS

Δάφνις ὁ λευκόχρως, ὁ καλῇ σύριγγι μελίσδων
βουκολικοὺς ὕμνους ἄνθετο Πανὶ τάδε,
Τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὀξὺν ἄκοντα,
νεβρίδα, τὰν πήραν ᾇ ποτ' ἐμαλοφόρει.

36

We supplicate Pan, the goer on the cliffs, twy-horned leader of the Nymphs, who abides in this house of rock, to be gracious to us, whosoever come to this spring of ever-flowing drink to rid us of our thirst.

37

To bristly-haired Pan, and the Nymphs of the farm-yard, Theodotus the shepherd lays this gift under the crag, because they stayed him when very weary under the parching summer, holding out to him honey-sweet water in their hands.

38

White-skinned Daphnis, the player of pastoral hymns on his fair pipe, offers these to Pan, the pierced reeds, the stick for throwing at hares, a sharp javelin and a fawn-skin, and the scrip wherein once he carried apples.

XXXIX

TO PAN, BY A HUNTER, A FOWLER, AND A FISHERMAN

ARCHIAS

Σοὶ τάδε, Πὰν σκοπιῆτα, παναίολα δῶρα σύναιμοι
τρίζυγες ἐκ τρισσῆς θέντο λινοστασίης·
Δίκτυα μὲν Δᾶμις θηρῶν, Πίγρης δὲ πετηνῶν
λαιμοπέδας, Κλείτωρ δ' εἰναλίφοιτα λίνα·
Ὧν τὸν μὲν καὶ ἐσαῦθις ἐν ἠέρι, τὸν δ' ἔτι θείης
εὔστοχον ἐν πόντῳ, τὸν δὲ κατὰ δρυόχους.

XL

TO ARTEMIS OF THE OAKWOOD

MNASALCAS

Τοῦτο σοί, Ἄρτεμι δῖα, Κλεώνυμος εἵσατ' ἄγαλμα,
τοῦτο· σὺ δ' εὐθήρου τοῦδ' ὑπέρισχε δρίου,
Ἧιτε κατ' εἰνοσίφυλλον ὄρος ποσὶ πότνια βαίνεις
δεινὸν μαιμώσαις ἐγκονέουσα κυσίν.

XLI

TO THE GODS OF THE CHASE

CRINAGORAS

Σπήλυγγες Νυμφῶν εὐπίδακες, αἱ τόσον ὕδωρ
εἴβουσαι σκολιοῦ τοῦδε κατὰ πρεόνος,

39

To thee, Pan of the cliff, three brethren dedicate these various gifts of their threefold ensnaring; Damis toils for wild beasts, and Pigres springes for birds, and Cleitor nets that swim in the sea; whom do thou yet again make fortunate, one in the air, and one in the sea and one among the oakwoods.

40

This to thee, Artemis the bright, this statue Cleonymus set up; do thou overshadow this oakwood rich in game, where thou goest afoot, our lady, over the mountain tossing with foliage, as thou hastest with thy terrible and eager hounds.

41

Fountained caverns of the Nymphs that drip so much water down this jagged headland, and echoing hut of pine-coronalled

Πάνος τ' ἠχήεσσα πιτυστέπτοιο καλιὴ
τὴν ὑπὸ Βασσαίης ποσσὶ λέλογχε πέτρης,
Ἱερά τ' ἀγρευταῖσι γερανδρύου ἀρκεύθοιο
πρέμνα, λιθηλογέες θ' Ἑρμέω ἱδρύσιες,
Αὐταί θ' ἱλήκοιτε καὶ εὐθήροιο δέχεσθε
Σωσάνδρου ταχινῆς σκῦλ' ἐλαφοσσοΐης.

XLII

TO ARCADIAN ARTEMIS

ANTIPATER OF SIDON

Τὰν ἔλαφον Λάδωνα καὶ ἀμφ' Ἐρυμάνθιον ὕδωρ
νῶτά τε θηρονόμου φερβομέναν Φολόας
Παῖς ὁ Θεαρίδεω Λασιώνιος εἷλε Λυκόρμας
πλήξας ῥομβωτῷ δούρατος οὐριάχῳ,
Δέρμα δὲ καὶ δικέραιον ἀπὸ στόρθυγγα μετώπων
σπασσάμενος, κούρᾳ θῆκε παρ' ἀγρότιδι.

XLIII

TO APOLLO, WITH A HUNTER'S BOW

PAULUS SILENTIARIUS

Ἄνδροκλος, ὤπολλον, τόδε σοι κέρας, ᾧ ἔπι πουλὺν
θῆρα βαλὼν ἄγρας εὔσκοπον εἶχε τύχην·

Pan, wherein he dwells under the feet of the rock of Bassae, and stumps of aged juniper sacred among hunters, and stone-heaped seats of Hermes, be gracious and receive the spoils of the swift stag-chase from Sosander prosperous in hunting.

42

This deer, that fed about Ladon and the Erymanthian water and the ridges of Pholoe haunted by wild beasts, Lycormas son of Thearidas of Lasion got, striking her with the diamond-shaped butt of his spear, and, drawing off the skin and the double-pointed antlers on her forehead, laid them before the Maiden of the country.

43

Androclus, O Apollo, gives this bow to thee, wherewith in the chase striking many a beast he had luck in his aim; since never

Οὔποτε γὰρ πλαγκτὸς γυρᾶς ἐξᾶλτο κεραίας
ἰὸς ἐπ' ἠλεμάτῳ χειρὸς ἐκηβολίᾳ.
Ὀσσάκι γὰρ τόξοιο παναγρέτις ἴαχε νευρὰ
τοσσάκις ἦν ἀγρεὺς ἠέρος ἢ ξυλόχου·
Ἀνθ' ὧν σοὶ τόδε, Φοῖβε, τὸ Λύκτιον ὅπλον ἀγινεῖ
χρυσείαις πλέξας μείλιον ἀμφιδέαις.

XLIV

TO PAN OF THE SHEPHERDS

AUTHOR UNKNOWN

Ὦ Πάν, φερβομέναις ἱερὰν φάτιν ἄπυε ποίμναις
κυρτὸν ὑπὲρ χρυσέων χεῖλος ἱεὶς δονάκων,
Ὄφρ' αἱ μὲν λευκοῖο βεβριθότα δῶρα γάλακτος
οὔθασιν ἐς Κλυμένου πυκνὰ φέρωσι δόμον,
Σοὶ δὲ καλῶς βωμοῖσι παριστάμενος πόσις αἰγῶν
φοίνιον ἐκ λασίου στήθεος αἷμ' ἐρύγῃ.

XLV

TO THE GOD OF ARCADY

AGATHIAS

Ἄσπορα, Πὰν λοφιῆτα, τάδε Στρατόνικος ἀροτρεὺς
ἀντ' εὐεργεσίης ἄνθετό σοι τεμένη·

did the arrow leap astray from the curved horn or speed vainly from his hand; for as often as the inevitable bowstring rang, so often he brought down his prey in air or thicket; wherefore to thee, O Phoebus, he brings this Lyctian weapon as an offering, having clasped it round with rings of gold.

44

O Pan, utter thy holy voice to the feeding flocks, running thy curved lip over the golden reeds, that so they may often bring gifts of white milk in heavy udders to Clymenus' home, and for thee the lord of the she-goats, standing adorned by thine altars, may spirt the red blood from his shaggy breast.

45

These unsown domains, O Pan of the hill, Stratonicus the ploughman dedicates to thee in return of thy good deeds, saying

Βόσκε δ', ἔφη, χαίρων τὰ σὰ ποίμνια καὶ σέο χώρην
δέρκεο τὴν χαλκῷ μηκέτι τεμνομένην·
Αἴσιον εὑρήσεις τὸ ἐπαύλιον· ἐνθάδε γάρ σοι
Ἠχὼ τερπομένη καὶ γάμον ἐκτελέσει.

'Feed in joy thine own flocks and look on thine own land, never more to be shorn with bronze; thou wilt find the resting-place a gracious one; for here charmed Echo will likewise fulfil her marriage with thee.'

III

EPITAPHS

I

ON THE ATHENIAN DEAD AT PLATAEA

SIMONIDES

Εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον
ἡμῖν ἐκ πάντων τοῦτ' ἀπένειμε Τύχη·
Ἑλλάδι γὰρ σπεύδοντες ἐλευθερίαν περιθεῖναι
κείμεθ' ἀγηράντῳ χρώμενοι εὐλογίῃ.

II

ON THE LACEDAEMONIAN DEAD AT PLATAEA

SIMONIDES

Ἄσβεστον κλέος οἵδε φίλῃ περὶ πατρίδι θέντες
κυάνεον θανάτου ἀμφεβάλοντο νέφος·
Οὐ δὲ τεθνᾶσι θανόντες, ἐπεί σφ' ἀρετὴ καθύπερθεν
κυδαίνουσ' ἀνάγει δώματος ἐξ Ἀΐδεω.

1

If to die nobly is the chief part of excellence, to us out of all men Fortune gave this lot; for hastening to set a crown of freedom on Hellas, we lie possessed of praise that grows not old.

2

These men having set a crown of imperishable glory on their own land were folded in the dark cloud of death; yet being dead they have not died, since from on high their excellence raises them gloriously out of the house of Hades.

III

ON THE SPARTANS AT THERMOPYLAE

PARMENIO

Τὸν γαίης καὶ πόντου ἀμειφθείσαισι κελεύθοις
ναύτην ἠπείρου, πεζοπόρον πελάγους,
Ἐν τρισσαῖς δοράτων ἑκατοντάσιν ἔστεγεν ἄρης
Σπάρτης· αἰσχύνεσθ' οὔρεα καὶ πελάγη.

IV

ON THE SAME

SIMONIDES

Ὦ ξεῖν', ἄγγειλον Λακεδαιμονίοις ὅτι τῇδε
κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.

V

ON THE DEAD IN AN UNKNOWN BATTLE

MNASALCAS

Οἵδε πάτραν, πολύδακρυν ἐπ' αὐχένι δεσμὸν ἔχουσαν,
ῥυόμενοι δνοφερὰν ἀμφεβάλοντο κόνιν,
Ἄρνυνται δ' ἀρετᾶς αἶνον μέγαν. ἀλλά τις ἀστῶν
τούσδ' ἐσιδὼν θνάσκειν τλάτω ὑπὲρ πατρίδος.

3

Him, who over changed paths of earth and sea sailed on the mainland and went afoot upon the deep, Spartan valour held back on three hundred spears; be ashamed, O mountains and seas.

4

O passer-by, tell the Lacedaemonians that we lie here obeying their orders.

5

These men, in saving their native land that lay with tearful fetters on her neck, clad themselves in the dust of darkness; and they win great praise of excellence; looking on them, let a citizen have courage to die for his country.

VI

ON THE DEFENDERS OF TEGEA

SIMONIDES

Τῶνδε δι' ἀνθρώπων ἀρετὰν οὐχ ἵκετο καπνὸς
αἰθέρα δαιομένης εὐρυχόρου Τεγέας,
Οἳ βούλοντο πόλιν μὲν ἐλευθερίᾳ τεθαλυῖαν
παισὶ λιπεῖν, αὐτοὶ δ' ἐν προμάχοισι θανεῖν.

VII

ON THE DEAD IN A BATTLE IN BOEOTIA

AUTHOR UNKNOWN

Ὦ Χρόνε παντοίων θνητοῖς πανεπίσκοπε δαῖμον,
ἄγγελος ἡμετέρων πᾶσι γενοῦ παθέων,
Ὡς ἱερὰν σώζειν πειρώμενοι Ἑλλάδα χώρην
Βοιωτῶν κλεινοῖς θνήσκομεν ἐν δαπέδοις.

VIII

ON A SLAIN WARRIOR

ANACREON

Καρτερὸς ἐν πολέμοις Τιμόκριτος οὗ τόδε σᾶμα·
Ἄρης δ' οὐκ ἀγαθῶν φείδεται, ἀλλὰ κακῶν.

6

Through these men's valour the smoke of the burning of wide-floored Tegea went not up to heaven, who chose to leave the city glad and free to their children, and themselves to die in forefront of the battle.

7

O Time, all-surveying deity of the manifold things wrought among mortals, carry to all men the message of our fate, that striving to save the holy soil of Greece we die on the renowned Boeotian plains.

8

Valiant in war was Timocritus, whose monument this is; but Ares spares the coward, and not the brave.

IX

ON THE SLAIN IN A BATTLE IN THESSALY

AESCHYLUS

Κυανέη καὶ τούσδε μενέγχεας ὤλεσεν ἄνδρας
Μοῖρα πολύρρηνον πατρίδα ῥυομένους·
Ζωὸν δὲ φθιμένων πέλεται κλέος, οἵ ποτε γυίοις
τλήμονες Ὀσσαίαν ἀμφιέσαντο κόνιν.

X

ON THE ATHENIAN DEAD AT THE BATTLE OF CHALCIS

SIMONIDES

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί· σῆμα δ' ἐφ' ἡμῖν
ἐγγύθεν Εὐρίπου δημοσίᾳ κέχυται,
Οὐκ ἀδίκως· ἐρατὴν γὰρ ἀπωλέσαμεν νεότητα
τρηχείην πολέμου δεξάμενοι νεφέλην.

XI

ON THE ERETRIAN EXILES IN PERSIA

PLATO

Οἵδε ποτ' Αἰγαίοιο βαρύβρομον οἶδμα λιπόντες
Ἐκβατάνων πεδίῳ κείμεθα μεσσατίῳ.
Χαῖρε κλυτή ποτε πατρὶς Ἐρέτρια, χαίρετ' Ἀθῆναι
γείτονες Εὐβοίης, χαῖρε θάλασσα φίλη.

9

These men also, the steadfast among spears, dark Fate destroyed as they defended their native land rich in sheep; but they being dead their glory is alive, who woefully clad their limbs in the dust of Ossa.

10

We fell under the fold of Dirphys, and a memorial is reared over us by our country near the Euripus, not unjustly; for we lost lovely youth facing the rough cloud of war.

11

We who of old left the booming surge of the Aegean lie here in the mid-plain of Ecbatana: fare thou well, renowned Eretria once our country, farewell Athens nigh to Euboea, farewell dear sea.

XII

ON THE SAME

PLATO

Εὐβοίης γένος ἐσμὲν Ἐρετρικόν, ἄγχι δὲ Σούσων
κείμεθα· φεῦ γαίης ὅσσον ἀφ' ἡμετέρης.

XIII

ON AESCHYLUS

AESCHYLUS

Αἴσχυλον Εὐφορίωνος Ἀθηναῖον τόδε κεύθει
μνῆμα καταφθίμενον πυροφόροιο Γέλας·
Ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι
καὶ βαθυχαιτήεις Μῆδος ἐπιστάμενος.

XIV

ON AN EMPTY TOMB IN TRACHIS

EUPHORION

Οὐ Τρηχίς σε λίθειος ἐπ' ὀστέα λευκὰ καλύπτει
οὐδ' ἡ κυάνεον γράμμα λαχοῦσα πέτρη,
Ἀλλὰ τὰ μὲν Δολίχης τε καὶ αἰπεινῆς Δρακάνοιο
Ἰκάριον ῥήσσει κῦμα περὶ κροκάλαις·
Ἀντὶ δ' ἐγὼ ξενίης Πολυμήδεος ἡ κενεὴ χθὼν
ὠγκώθην Δρυόπων διψάσιν ἐν βοτάναις.

12

We are Eretrians of Euboea by blood, but we lie near Susa, alas! how far from our own land.

13

Aeschylus son of Euphorion the Athenian this monument hides, who died in wheat-bearing Gela; but of his approved valour the Marathonian grove may tell, and the deep-haired Mede who knew it.

14

Not rocky Trachis covers over thy white bones, nor this stone with her dark blue lettering; but them the Icarian wave dashes about the shingle of Doliche and steep Dracanon; and I, this empty earth, for old friendship with Polymedes, am heaped among the thirsty herbage of Dryopis.

XV

ON A GRAVE AT MEROË

AUTHOR UNKNOWN

Εἰς Ἀΐδην ἰθεῖα κατήλυσις εἴτ' ἀπ' Ἀθηνῶν
 στείχοις εἴτε νέκυς νίσσεαι ἐκ Μερόης·
Μὴ σέ γ' ἀνιάτω πάτρης ἄπο τῆλε θανόντα·
 πάντοθεν εἷς ὁ φέρων εἰς Ἀΐδην ἄνεμος.

XVI

ON A GRAVE AT CYZICUS

ERYCIUS

Ἀτθὶς ἐγώ· κείνη γὰρ ἐμὴ πόλις· ἐκ δέ μ' Ἀθηνῶν
 λοιγὸς Ἄρης Ἰταλῶν πρίν ποτ' ἐληΐσατο,
Καὶ θέτο Ῥωμαίων πολιήτιδα· νῦν δὲ θανούσης
 ὀστέα νησαίη Κύζικος ἠμφίασεν.
Χαίροις ἡ θρέψασα, καὶ ἡ μετέπειτα λαχοῦσα
 χθών με, καὶ ἡ κόλποις ὕστατα δεξαμένη.

XVII

ON A SHIPWRECKED SAILOR

PLATO

Ναυηγοῦ τάφος εἰμί· ὁ δ' ἀντίον ἐστὶ γεωργοῦ·
 ὡς ἁλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀΐδης.

15

Straight is the descent to Hades, whether thou wert to go from Athens or takest thy journey from Meroë; let it not vex thee to have died so far away from home; from all lands the wind that blows to Hades is but one.

16

I am an Athenian woman; for that was my city; but from Athens the wasting War-god of the Italians took me for spoil long ago and made a Roman citizen; and now that I am dead, seagirt Cyzicus wraps my bones. Fare thou well, O land that nurturedst me, and thou that thereafter didst hold me, and thou that at last hast taken me to thy breast.

17

I am the tomb of one shipwrecked; and that opposite me, of a husbandman; for a common Hades lies beneath sea and earth.

XVIII

ON THE SAME

PLATO

Πλωτῆρες σώζοισθε καὶ εἰν ἁλὶ καὶ κατὰ γαῖαν,
ἴστε δὲ ναυηγοῦ σῆμα παρερχόμενοι.

XIX

ON THE SAME

THEODORIDES

Ναυηγοῦ τάφος εἰμί· σὺ δὲ πλέε· καὶ γὰρ ὅθ' ἡμεῖς
ὠλόμεθ', αἱ λοιπαὶ νῆες ἐποντοπόρουν.

XX

ON THE SAME

LEONIDAS OF TARENTUM

Εἴη ποντοπόρῳ πλόος οὔριος· ἢν δ' ἄρ' ἀήτης,
ὡς ἐμέ, τοῖς 'Αΐδεω προσπελάσῃ λιμέσιν,
Μεμφέσθω μὴ λαῖτμα κακόξενον, ἀλλ' ἕο τόλμαν
ὅστις ἀφ' ἡμετέρου πείσματ' ἔλυσε τάφου.

XXI

ON THE SAME

AUTHOR UNKNOWN

Ναυτίλε, μὴ πεύθου τίνος ἐνθάδε τύμβος ὅδ' εἰμί,
ἀλλ' αὐτὸς πόντου τύγχανε χρηστοτέρου.

18

Well be with you, O mariners, both at sea and on land; but know that you pass by the grave of a shipwrecked man.

19

I am the tomb of one shipwrecked; but sail thou; for even while we perished, the other ships sailed on over the sea.

20

May the seafarer have a prosperous voyage; but if, like me, the gale drive him into the harbours of Hades, let him blame not the inhospitable sea-gulf, but his own foolhardiness, that loosed moorings from our tomb.

21

Mariner, ask not whose tomb I am here, but be thine own fortune a kinder sea.

XXII

ON THE SAME

CALLIMACHUS

Τίς ξένος, ὦ ναυηγέ; Λεόντιχος ἐνθάδε νεκρὸν
εὗρεν ἐπ' αἰγιαλούς, χῶσε δὲ τῷδε τάφῳ
Δακρύσας ἐπίκηρον ἑὸν βίον· οὐδὲ γὰρ αὐτὸς
ἥσυχος, αἰθυίῃ δ' ἶσα θαλασσοπορεῖ.

XXIII

ON THE EMPTY TOMB OF ONE LOST AT SEA

GLAUCUS

Οὐ κόνις οὐδ' ὀλίγον πέτρης βάρος, ἀλλ' Ἐρασίππου
ἣν ἐσορᾷς αὕτη πᾶσα θάλασσα τάφος·
Ὤλετο γὰρ σὺν νηΐ· τὰ δ' ὀστέα πού ποτ' ἐκείνου
πύθεται, αἰθυίαις γνωστὰ μόναις ἐνέπειν.

XXIV

ON THE SAME

SIMONIDES

Ἠερίη Γεράνεια, κακὸν λέπας, ὤφελες Ἴστρον
τῆλε καὶ ἐς Σκυθέων μακρὸν ὁρᾷν Τάναϊν
Μηδὲ πέλας ναίειν Σκειρωνικὸν οἶδμα θαλάσσης
ἄγκεα νιφομένας ἀμφὶ Μελουριάδος·

22

What stranger, O shipwrecked man? Leontichus found me here a corpse on the shore, and heaped this tomb over me, with tears for his own calamitous life: for neither is he at peace, but flits like a gull over the sea.

23

Not dust nor the light weight of a stone, but all this sea that thou beholdest is the tomb of Erasippus; for he perished with his ship, and in some unknown place his bones moulder, and the sea-gulls alone know them to tell.

24

Cloudcapt Geraneia, cruel steep, would thou hadst looked on far Ister and long Scythian Tanaïs, and not lain nigh the surge of the Sceironian sea by the ravines of the snowy Meluriad rock: but

Νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς· οἱ δὲ βαρεῖαν
ναυτιλίην κενεοὶ τῇδε βοῶσι τάφοι.

XXV

ON THE SAME

DAMAGETUS

Καί ποτε Θυμώδης, τὰ παρ' ἐλπίδα κήδεα κλαίων,
παιδὶ Λύκῳ κενεὸν τοῦτον ἔχευε τάφον.
Οὐδὲ γὰρ ὀθνείην ἔλαχεν κόνιν, ἀλλά τις ἀκτὴ
Θυνιάς, ἢ νήσων Ποντιάδων τις ἔχει,
Ἔνθ' ὅ γέ που πάντων κτερέων ἄτερ ὀστέα φαίνει
γυμνὸς ἐπ' ἀξείνου κείμενος αἰγιαλοῦ.

XXVI

ON THE SAME

LEONIDAS OF TARENTUM

Εὔρου με τρηχεῖα καὶ αἰπήεσσα καταιγὶς
καὶ νὺξ καὶ δνοφερῆς κύματα πανδυσίης
Ἔβλαψ' Ὠρίωνος· ἀπώλισθον δὲ βίοιο
Κάλλαισχρος Λιβυκοῦ μέσσα θέων πελάγευς·
Κἀγὼ μὲν πόντῳ δινεύμενος ἰχθύσι κῦρμα
ὀχλεῦμαι· ψεύστης δ' οὗτος ἔπεστι λίθος.

now he is a chill corpse in ocean, and the empty tomb here cries aloud of his heavy voyage.

25

Thymodes also, weeping over unlooked-for woes, reared this empty tomb to Lycus his son; for not even in a strange land did he get a grave, but some Thynian headland or Pontic island holds him, where, forlorn of all funeral rites, his shining bones lie naked on an inhospitable shore.

26

A rough and steep-down squall out of the East, and night, and the waves of the gloomy setting of Orion were my bane, and I Callaeschrus lost my hold of life as I sped through the mid Libyan sea: so I am rolled drifting in ocean, to be the prey of fishes, and this stone says falsely that it is over me.

XXVII

ON A SAILOR DROWNED IN HARBOUR

ANTIPATER OF SIDON

Πᾶσα θάλασσα θάλασσα· τί Κυκλάδας ἢ στενὸν Ἕλλης
κῦμα καὶ Ὀξείας ἠλεὰ μεμφόμεθα;
Ἄλλως τοὔνομ' ἔχουσιν· ἐπεὶ τί με τὸν προφυγόντα
κεῖνα Σκαρφαιεὺς ἀμφεκάλυψε λιμήν;
Νόστιμον εὐπλοΐην ἀρῷτό τις· ὡς τά γε πόντου
πόντος, ὁ τυμβευθεὶς οἶδεν Ἀρισταγόρης.

XXVIII

ON ARISTON OF CYRENE, LOST AT SEA

THEAETETUS

Ναυτίλοι ὦ πλώοντες, ὁ Κυρηναῖος Ἀρίστων
πάντας ὑπὲρ ξενίου λίσσεται ὔμμε Διὸς
Εἰπεῖν πατρὶ Μένωνι, παρ' Ἰκαρίαις ὅτι πέτραις
κεῖται, ἐν Αἰγαίῳ θυμὸν ἀφεὶς πελάγει.

XXIX

ON BITON OF AMPHIPOLIS, LOST AT SEA

NICAENETUS

Ἠρίον εἰμὶ Βίτωνος, ὁδοιπόρε· εἰ δὲ Τορώνην
λείπων εἰς αὐτὴν ἔρχεαι Ἀμφίπολιν,

27

Everywhere the sea is the sea; why idly blame we the Cyclades or the narrow wave of Helle and the Needles? in vain have they their fame; or why when I had escaped them did the harbour of Scarphe whelm me? Pray whoso will for a fair passage home; that the sea's way is the sea, Aristagoras knows who is buried here.

28

O sailing mariners, Ariston of Cyrene prays you all, in the name of Zeus the Protector, to tell his father Meno that he lies by the Icarian rocks, having given up the ghost in the Aegean sea.

29

I am the grave of Biton, O wayfarer; and if leaving Torone

Εἰπεῖν Νικαγόρᾳ, παίδων ὅτι τὸν μόνον αὐτῷ
Στρυμονίης Ἐρίφων ὤλεσε πανδυσίη.

XXX

ON POLYANTHUS OF TORONE, LOST AT SEA

PHAEDIMUS

Αἰάζω Πολύανθον, ὃν εὐνέτις, ὦ παραμείβων,
νυμφίον ἐν τύμβῳ θῆκεν Ἀρισταγόρη
Δεξαμένη σποδιήν τε καὶ ὀστέα (τὸν δὲ δυσαὲς
ὤλεσεν Αἰγαίου κῦμα περὶ Σκίαθον)
Δύσμορον ὀρθρινοί μιν ἐπεὶ νέκυν ἰχθυβολῆες,
ξεῖνε, Τορωναίων εἵλκυσαν ἐς λιμένα.

XXXI

ON A WAYSIDE TOMB

NICIAS

Ἵζευ ὑπ' αἰγείροισιν, ἐπεὶ κάμες, ἐνθάδ', ὁδῖτα,
καὶ πῖθ' ἆσσον ἰὼν πίδακος ἁμετέρας,
Μνᾶσαι δὲ κράναν καὶ ἀπόπροθι, ἃν ἐπὶ Γίλλῳ
Σῖμος ἀποφθιμένῳ παιδὶ παριδρύεται.

thou goest even to Amphipolis, tell Nicagoras that the wind from Strymon at the setting of the Kids lost him his only son.

30

I bewail Polyanthus, O thou who passest by, whom Aristagore his wife laid newly-wedded in the grave, having received dust and bones (but him the ill-blown Aegean wave cast away off Sciathus), when at early dawn the fishermen drew his luckless corpse, O stranger, into the harbour of Torone.

31

Sit beneath the poplars here, wayfarer, when thou art weary, and drawing nigh drink of our spring; and even far away remember the fountain that Simus sets by the side of Gillus his dead child.

XXXII

ON THE CHILDREN OF NICANDER AND LYSIDICE

AUTHOR UNKNOWN

Εἷς ὅδε Νικάνδρου τέκνων τάφος· ἓν φάος ἀοῦς
ἄνυσε τὰν ἱερὰν Λυσιδίκας γενεάν.

XXXIII

ON A BABY

AUTHOR UNKNOWN

Ἄρτι με γευόμενον ζωᾶς βρέφος ἥρπασε δαίμων
οὐκ οἶδ' εἴτ' ἀγαθῶν αἴτιος εἴτε κακῶν·
Ἀπλήρωτ' Ἀΐδα, τί με νήπιον ἥρπασας ἐχθρῶς;
τί σπεύδεις; οὐ σοὶ πάντες ὀφειλόμεθα;

XXXIV

ON A CHILD OF FIVE

LUCIAN

Παῖδά με πενταέτηρον ἀκηδέα θυμὸν ἔχοντα
νηλειὴς Ἀΐδης ἥρπασε Καλλίμαχον·
Ἀλλά με μὴ κλαίοις· καὶ γὰρ βιότοιο μετέσχον
παύρου, καὶ παύρων τῶν βιότοιο κακῶν.

32

This is the single tomb of Nicander's children; the light of a single morning ended the sacred offspring of Lysidice.

33

Me a baby that was just tasting life heaven snatched away, I know not whether for good or for evil; insatiable Death, why hast thou snatched me cruelly in infancy? Why hurriest thou? Are we not all thine in the end?

34

Me Callimachus, a five-years-old child whose spirit knew not grief, pitiless Death snatched away; but weep thou not for me; for little was my share in life, and little in life's ills.

XXXV

ON A CHILD OF SEVEN

AUTHOR UNKNOWN

Ἄγγελε Φερσεφόνης Ἑρμῆ, τίνα τόνδε προπέμπεις
εἰς τὸν ἀμείδητον Τάρταρον Ἀΐδεω;
Μοῖρά τις αἰκέλιος τὸν Ἀρίστων' ἥρπασ' ἀπ' αὔρης
ἑπταετῆ, μέσσος δ' ἔστιν ὁ παῖς γενετῶν.
Δακρυχαρὴς Πλούτων, οὐ πνεύματα πάντα βρότεια
σοὶ νέμεται; τί τρυγᾷς ὄμφακας ἡλικίης;

XXXVI

ON A BOY OF TWELVE

CALLIMACHUS

Δωδεκετῆ τὸν παῖδα πατὴρ ἀπέθηκε Φίλιππος
ἐνθάδε, τὴν πολλὴν ἐλπίδα, Νικοτέλην.

XXXVII

ON CLEOETES

AUTHOR UNKNOWN

Παιδὸς ἀποφθιμένοιο Κλεοίτου τοῦ Μενεσαίχμου
μνῆμ' ἐσορῶν οἴκτειρ', ὡς καλὸς ὢν ἔθανεν.

35

Hermes messenger of Persephone, whom usherest thou thus to the laughterless abyss of Death? A cruel fate snatched Ariston from the fresh air at seven years old, and the child stands between his parents. Pluto delighting in tears, are not all mortal spirits allotted to thee? why dost thou strip the unripe grapes of youth?

36

Philip his father laid here the twelve-years-old child, his high hope, Nicoteles.

37

Looking on the monument of a dead boy, Cleoetes son of Menesaechmus, pity him who was so beautiful and died.

XXXVIII

ON A BEAUTIFUL BOY

AUTHOR UNKNOWN

Οὐ τὸ θανεῖν ἀλγεινόν, ἐπεὶ τό γε πᾶσι πέπρωται,
ἀλλὰ πρὶν ἡλικίης καὶ γονέων πρότερον.
Οὐ γάμον, οὐχ ὑμέναιον ἰδών, οὐ νύμφια λέκτρα,
κεῖμαι ἔρως πολλῶν, ἐσσόμενος πλεόνων.

XXXIX

ON A BOY OF NINETEEN

AUTHOR UNKNOWN

Χαίρειν τὸν κατὰ γᾶς εἴπας, ξένε, Διογένη με
βαῖν' ἐπὶ σὰν πρᾶξιν τύγχανέ θ' ὧν ἐθέλεις·
Ἐννεακαιδεκετὴς γὰρ ὑπὸ στυγερᾶς ἐδαμάσθην
νούσου καὶ λείπω τὸν γλυκὺν ἀέλιον.

XL

ON A SON, BY HIS FATHER

PHANIAS

Ἠρίον οὐκ ἐπὶ πατρί, πολυκλαύτου δ' ἐπὶ παιδὸς
Λῦσις ἄχει κενεὴν τήνδ' ἀνέχωσε κόνιν,
Οὔνομα ταρχύσας, ἐπεὶ οὐχ ὑπὸ χεῖρα τοκήων
ἤλυθε δυστήνου λείψανα Μαντιθέου.

38

Not death is bitter, since that is predestinate for all, but to die ere the time and before our parents: I having seen not marriage nor wedding-chant nor bridal bed, lie here the love of many, and to be the love of more.

39

Bidding hail to me Diogenes beneath the earth, go about thy business and obtain thy desire; for at nineteen years old I was laid low by cruel sickness and leave the sweet sun.

40

Lysis heaped this empty dust, a monument not for a father but for his grief over a much-wept child, entombing but the name, since the relics of hapless Mantitheus came not beneath the hand of his parents.

XLI

ON A SON, BY HIS MOTHER

DIOTIMUS

Τί πλέον εἰς ὠδῖνα πονεῖν, τί δὲ τέκνα τεκέσθαι;
μὴ τέκοι ᾗ μέλλει παιδὸς ὁρᾷν θάνατον.
Ἠϊθέῳ γὰρ σῆμα Βιάνορι χεύατο μήτηρ,
ἔπρεπε δ' ἐκ παιδὸς μητέρα τοῦδε τυχεῖν.

XLII

ON A GIRL

CALLIMACHUS

Κρηθίδα τὴν πολύμυθον, ἐπισταμένην καλὰ παίζειν,
δίζηνται Σαμίων πολλάκι θυγατέρες,
Ἡδίστην συνέριθον, ἀεὶ λάλον· ἡ δ' ἀποβρίζει
ἐνθάδε τὸν πάσαις ὕπνον ὀφειλόμενον.

XLIII

ON A BETROTHED GIRL

ERINNA

Νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων
στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀΐδᾳ·
Βάσκανος ἔσσ' Ἀΐδα· τάδε θ' οἵ κα σάμαθ' ὁρῶντι
ὠμοτάταν Βαυκοῦς ἀγγελέοντι τύχαν,

41

What profits it to labour in childbirth? what to bear children? let not her bear who must see her child's death; for to stripling Bianor his mother reared the tomb; but it was fitting that the mother should obtain this service of the son.

42

The daughters of the Samians often require Crethis the teller of tales, who knew pretty games, sweetest of workfellows, ever talking; but she sleeps here the sleep to which they all must come.

43

I am of Baucis the bride; passing by my oft-wept pillar thou mayest say this to Death that dwells under ground, 'Thou art envious, O Death'; and they who see this monument will tell of

Ὡς τὰν παῖδ', Ὑμέναιος ὑφ' ἇς εἰσήγετο πεύκας,
τάνδ' ἔπι καδεστὰς ἔφλεγε πυρκαϊᾶς,
Καὶ σὺ μέν, ὦ Ὑμέναιε, γάμων μολπαῖον ἀοιδὰν
ἐς θρήνων γοερῶν φθέγμα μεθηρμόσαο.

XLIV

ON THE SAME

ANTIPATER OF THESSALONICA

Αὐσονίη με Λίβυσσαν ἔχει κόνις, ἄγχι δὲ Ῥώμης
κεῖμαι παρθενικὴ τῇδε παρὰ ψαμάθῳ,
Ἡ δέ με θρεψαμένη Πομπηΐη ἀντὶ θυγατρὸς
κλαυσαμένη τύμβῳ θῆκεν ἐλευθερίῳ
Πῦρ ἕτερον σπεύδουσα· τὸ δ' ἔφθασεν, οὐδὲ κατ' εὐχὴν
ἡμετέραν ἧψεν λαμπάδα Περσεφόνη.

XLV

ON A SINGING-GIRL

AUTHOR UNKNOWN

Τὴν κυανῶπιν Μοῦσαν, ἀηδόνα τὴν μελίγηρυν,
λιτὸς ὅδ' ἐξαπίνης τύμβος ἄναυδον ἔχει,
Καὶ κεῖται λίθος ὡς ἡ πάνσοφος, ἡ περίβωτος·
Μοῦσα καλή, κούφη σοὶ κόνις ἥδε πέλοι.

the most bitter fortune of Bauco, how her father-in-law burned the girl on the funeral pyre with those torches by whose light the marriage train was to be led home; and thou, O Hymenaeus, didst change the tuneable bridal song into a voice of wailing dirges.

44

Ausonian earth holds me a woman of Libya, and I lie a maiden here by the sea-sand near Rome; and Pompeia, who nurtured me like a daughter, wept over me and laid me in a free tomb, while hastening on that other torch-fire for me; but this one came first, and contrary to our prayers Persephone lit the lamp.

45

Blue-eyed Musa, the sweet-voiced nightingale, suddenly this little grave holds voiceless, and she lies like a stone who was so accomplished and so famous; fair Musa, be this dust light over thee.

XLVI

ON CLAUDIA HOMONOEA

AUTHOR UNKNOWN

Ἡ πολὺ Σειρήνων λιγυρωτέρη, ἡ παρὰ Βάκχῳ
καὶ θοίναις αὐτῆς χρυσοτέρη Κύπριδος,
Ἡ λαλίη φαιδρή τε χελιδονίς, ἔνθ' Ὁμόνοια
κεῖμαι, Ἀτιμήτῳ δάκρυα λειπομένη
Τῷ πέλον ἀσπασίη βαιῆς ἄπο· τὴν δὲ τοσαύτην
δαίμων ἀπροϊδὴς ἐσκέδασεν φιλίην.

XLVII

ON PAULA OF TARENTUM

DIODORUS

Ἴστω νυκτὸς ἐμῆς ἅ με κέκρυφεν οἰκία ταῦτα
λάϊνα, Κωκυτοῦ τ' ἀμφιγόητον ὕδωρ,
Οὔτι μ' ἀνήρ, ὃ λέγουσι, κατέκτανεν ἐς γάμον ἄλλης
παπταίνων· τί μάτην οὔνομα Ῥουφίνιος;
Ἀλλά με Κῆρες ἄγουσι μεμορμέναι· οὐ μία δήπου
Παῦλα Ταραντίνη κάτθανεν ὠκύμορος.

46

I Homonoea, who was far clearer-voiced than the Sirens, I who was more golden than the Cyprian herself at revellings and feasts, I the chattering bright swallow lie here, leaving tears to Atimetus, to whom I was dear from girlhood; but unforeseen fate scattered all that great affection.

47

Bear witness this my stone house of night that has hidden me, and the wail-circled water of Cocytus, my husband did not, as men say, kill me, his eyes set on marriage with another; why should Rufinius have an ill name idly? but my predestined Fates lead me; not surely is Paula of Tarentum the only one who has died before her day.

XLVIII

ON A MOTHER, DEAD IN CHILDBIRTH

DIODORUS

Αἴλινον ὠκυμόρῳ με λεχωΐδι τοῦτο κεκόφθαι
τῆς Διωδωρείου γράμμα λέγει σοφίης,
Κοῦρον ἐπεὶ τίκτουσα κατέφθιτο· παῖδα δὲ Μηλοῦς
δεξάμενος θαλερὴν κλαίω Ἀθηναΐδα
Λεσβιάδεσσιν ἄχος καὶ Ἰήσονι πατρὶ λιποῦσαν·
Ἄρτεμι, σοὶ δὲ κυνῶν θηροφόνων ἔμελεν.

XLIX

ON A GIRL-MOTHER AND HER BABY

AUTHOR UNKNOWN

Ἀρχέλεώ με δάμαρτα Πολυξείνην, Θεοδέκτου
παῖδα καὶ αἰνοπαθοῦς ἔννεπε Δημαρέτης,
Ὅσσον ἐπ' ὠδῖσιν καὶ μητέρα· παῖδα δὲ δαίμων
ἔφθασεν οὐδ' αὐτῶν εἴκοσιν ἠελίων·
Ὀκτωκαιδεκέτις δ' αὐτὴ θάνον, ἄρτι τεκοῦσα,
ἄρτι δὲ καὶ νύμφη, παντολιγοχρόνιος.

48

These woeful letters of Diodorus' wisdom tell that I was engraven for one early dead in child-birth, since she perished in bearing a boy; and I weep to hold Athenaïs the comely daughter of Melo, who left grief to the women of Lesbos and her father Jason; but thou, O Artemis, wert busy with thy beast-slaying hounds.

49

Name me Polyxena wife of Archelaus, child of Theodectes and hapless Demarete, and a mother as far as the birth-pangs; but fate overtook the child before full twenty suns, and myself died at eighteen years, just a mother and just a bride, so brief was all my day.

L

ON A YOUNG WIFE

AUTHOR UNKNOWN

Τὴν σεμνῶς ζήσασαν ἀμώμητόν τε σύνευνον
Παυλῖναν φθιμένην ἐννεακαιδέκ' ἐτῶν
Ἀνδρώνικος ἰητρὸς ἀνὴρ μνημήϊα τίνων
τήνδε πανυστατίην στήσατο μαρτυρίην.

LI

ON ATTHIS OF CNIDOS

AUTHOR UNKNOWN

Ἄτθις ἐμοὶ ζήσασα καὶ εἰς ἐμὲ πνεῦμα λιποῦσα,
ὡς πάρος εὐφροσύνης νῦν δακρύων πρόφασι,
Ἁγνά, πουλυγόητε, τί πένθιμον ὕπνον ἰαύεις
ἀνδρὸς ἀπὸ στέρνων οὔποτε θεῖσα κάρα,
Θεῖον ἐρημώσασα τὸν οὐκέτι· σοὶ γὰρ ἐς Ἅιδαν
ἦλθον ὁμοῦ ζωᾶς ἐλπίδες ἁμετέρας.

LII

ON PREXO, WIFE OF THEOCRITUS OF SAMOS

LEONIDAS OF TARENTUM

Τίς τίνος εὖσα, γύναι, Παρίην ὑπὸ κίονα κεῖσαι;
Πρηξὼ Καλλιτέλευς. καὶ ποδαπή; Σαμίη.

50

To his wife Paulina, holy of life and blameless, who died at nineteen years, Andronicus the physician paying memorial placed this witness the last of all.

51

Atthis who didst live for me and breathe thy last toward me, source of joyfulness formerly as now of tears, holy, much lamented, how sleepest thou the mournful sleep, thou whose head was never laid away from thy husband's breast, leaving Theius alone as one who is no more; for with thee the hopes of our life went to darkness.

52

Who and of whom art thou, O woman, that liest under the Parian column? Prexo, daughter of Calliteles. And of what

Τίς δέ σε καὶ κτερέϊξε; Θεόκριτος, ᾧ με γονῆες
ἐξέδοσαν. θνήσκεις δ' ἐκ τίνος; ἐκ τοκετοῦ.
Εὖσα πόσων ἐτέων; δύο κεἴκοσιν. ἦ ῥά γ' ἄτεκνος;
οὐκ, ἀλλὰ τριετῆ Καλλιτέλην ἔλιπον.
Ζώοι σοὶ κεῖνός γε καὶ ἐς βαθὺ γῆρας ἵκοιτο.
καὶ σοί, ξεῖνε, πόροι πάντα Τύχη τὰ καλά.

LIII

ON AMAZONIA OF THESSALONICA

AUTHOR UNKNOWN

Τίπτε μάτην γοόωντες ἐμῷ παραμίμνετε τύμβῳ;
οὐδὲν ἔχω θρήνων ἄξιον ἐν φθιμένοις.
Λῆγε γόων καὶ παῦε πόσις, καὶ παῖδες ἐμεῖο
χαίρετε καὶ μνήμην σώζετ' Ἀμαζονίης.

LIV

ON A LACEDAEMONIAN NURSE

AUTHOR UNKNOWN

Ἐνθάδε γῆ κατέχει τίτθην παίδων Διογείτου
ἐκ Πελοποννήσου τήνδε δικαιοτάτην.

country? Of Samos. And also who buried thee? Theocritus, to whom my parents gave me in marriage. And in what wise diedst thou? In childbirth. How old? Two and twenty. And childless? Nay, but I left a three-year-old Calliteles. May he live at least and come to great old age. And to thee, O stranger, may Fortune give all prosperity.

53

Why idly bemoaning linger you by my tomb? nothing worthy of lamentation is mine among the dead. Cease from plaints and be at rest, O husband, and you, my children, fare well, and keep the memory of Amazonia.

54

Here earth holds the Peloponnesian woman who was the most faithful nurse of the children of Diogeitus.

LV

ON A HOUSEHOLD SERVANT

DIOSCORIDES

Λυδὸς ἐγώ, ναὶ Λυδός, ἐλευθερίῳ δέ με τύμβῳ,
δέσποτα, Τιμάνθη τὸν σὸν ἔθευ τροφέα·
Εὐαίων ἀσινῆ τείνοις βίον· ἢν δ' ὑπὸ γήρως
πρός με μόλῃς, σὸς ἐγώ, δέσποτα, κἠν Ἀΐδῃ.

LVI

ON A PERSIAN SLAVE

AUTHOR UNKNOWN

Σοὶ καὶ νῦν ὑπὸ γῆν, ναὶ δέσποτα, πιστὸς ὑπάρχω,
ὡς πάρος, εὐνοίης οὐκ ἐπιληθόμενος
Ὥς με τότ' ἐκ νούσου τρὶς ἐπ' ἀσφαλὲς ἤγαγες ἴχνος,
καὶ νῦν ἀρκούσῃ τῇδ' ὑπέθου καλύβῃ,
Μάνην ἀγγείλας, Πέρσην γένος· εὖ δέ με ῥέξας
ἕξεις ἐν χρείῃ δμῶας ἑτοιμοτέρους.

LVII

ON A FAVOURITE DOG

AUTHOR UNKNOWN

Τὴν τρίβον ὃς παράγεις, ἄν πως τόδε σῆμα νοήσῃς
μή, δέομαι, γελάσῃς εἰ κυνός ἐστι τάφος·

55

A Lydian am I, yes a Lydian, but in a free tomb, O my master, thou didst lay thy fosterer Timanthes; prosperously mayest thou lengthen out an unharmed life, and when stricken with old age thou shalt come to me, I am thine, O master, even in the grave.

56

Even now beneath the earth I abide faithful to thee, yes my master, as before, forgetting not thy kindness, in that then thou broughtest me thrice out of sickness to safe foothold, and now didst lay me here beneath sufficient shelter, calling me by name, Manes the Persian; and for thy good deeds to me thou shalt have servants readier at need.

57

Thou who passest on the path, if haply thou dost mark this monument, laugh not, I pray thee, though it is a dog's grave;

Ἐκλαύσθην, χεῖρες δὲ κόνιν συνέθηκαν ἄνακτος
ὅς μου καὶ στήλῃ τόνδ' ἐχάραξε λόγον.

LVIII

ON A MALTESE WATCH-DOG

TYMNES

Τῇδε τὸν ἐκ Μελίτης ἀργὸν κύνα φησὶν ὁ πέτρος
ἴσχειν, Εὐμήλου πιστότατον φύλακα·
Ταῦρόν μιν καλέεσκον, ὅτ' ἦν ἔτι· νῦν δὲ τὸ κείνου
φθέγμα σιωπηραὶ νυκτὸς ἔχουσιν ὁδοί.

LIX

ON A GRASSHOPPER

PHAENNUS

Δαμοκρίτῳ μὲν ἐγώ, λιγυρὰν ὅκα μοῦσαν ἀνείην
ἀκρὶς ἀπὸ πτερύγων, τὸν βαθὺν ἆγον ὕπνον·
Δαμόκριτος δ' ἐπ' ἐμοὶ τὸν ἐοικότα τύμβον, ὁδῖτα,
ἐγγύθεν Ὠρωποῦ χεῦεν ἀποφθιμένᾳ.

LX

ON A TAME PARTRIDGE

AGATHIAS

Οὐκέτι που τλῆμον σκοπέλων μετανάστρια πέρδιξ
πλεκτὸς λεπταλέαις οἶκος ἔχει σὲ λύγοις,

tears fell for me, and the dust was heaped above me by a master's hands, who likewise engraved these words on my tomb.

58

Here the stone says it holds the white dog from Melita, the most faithful guardian of Eumelus; Bull they called him while he was yet alive; but now his voice is prisoned in the silent pathways of night.

59

On Democritus would I the grasshopper draw deep sleep when I let loose shrill music from my wings; and Democritus over me when I was dead reared the tomb that is fit, O wayfarer, nigh to Oropus.

60

No longer, poor partridge migrated from the rocks, does thy woven house hold thee in its thin withies, nor under the sparkle

Οὐδ' ὑπὸ μαρμαρυγῇ θαλερώπιδος Ἠριγενείης
ἄκρα παραιθύσσεις θαλπομένων πτερύγων·
Σὴν κεφαλὴν αἴλουρος ἀπέθρισε, τἄλλα δὲ πάντα
ἥρπασα, καὶ φθονερὴν οὐκ ἐκόρεσσε γένυν·
Νῦν δέ σε μὴ κούφη κρύπτοι κόνις, ἀλλὰ βαρεῖα,
μὴ τὸ τεὸν κείνη λείψανον ἐξερύσῃ.

LXI

ON A THESSALIAN HOUND

SIMONIDES

Ἦ σεῦ καὶ φθιμένας λεύκ' ὀστέα τῷδ' ἐνὶ τύμβῳ
ἴσκω ἔτι τρομέειν θῆρας, ἀγρῶστι Λυκάς·
Τὰν δ' ἀρετὰν οἶδεν μέγα Πήλιον, ἅ τ' ἀρίδηλος
Ὄσσα, Κιθαιρῶνός τ' οἰονόμοι σκοπιαί.

LXII

ON CHARIDAS OF CYRENE

CALLIMACHUS

Ἦ ῥ' ὑπὸ σοὶ Χαρίδας ἀναπαύεται; εἰ τὸν Ἀρίμμα
τοῦ Κυρηναίου παῖδα λέγεις, ὑπ' ἐμοί.
Ὦ Χαρίδα, τί τὰ νέρθε; πολὺς σκότος. αἱ δ' ἄνοδοι τί;
ψεῦδος. ὁ δὲ Πλούτων; μῦθος· ἀπωλόμεθα.

of fresh-faced Dawn dost thou ruffle up the edges of thy basking wings; the cat bit off thy head, but the rest of thee I snatched away, and she did not fill her greedy jaw; and now may the earth cover thee not lightly but heavily, lest she drag out thy remains.

61

Surely even as thou liest dead in this tomb I deem the wild beasts yet fear thy white bones, huntress Lycas; and thy valour great Pelion knows, and splendid Ossa, and the lonely peaks of Cithaeron.

62

Does Charidas in truth sleep beneath thee? If thou meanest the son of Arimmas of Cyrene, beneath me. O Charidas, what of the under-world? Great darkness. And what of the resurrection? A lie. And Pluto? A fable; we perish utterly.

LXIII

ON THEOGNIS OF SINOPE

SIMONIDES

Σῆμα Θεόγνιδος εἰμὶ Σινωπέος, ᾧ μ' ἐπέθηκεν
Γλαῦκος ἑταιρείης ἀντὶ πολυχρονίου.

LXIV

ON A DEAD FRIEND

AUTHOR UNKNOWN

Τοῦτό τοι ἡμετέρης μνημήϊον, ἐσθλὲ Σαβῖνε,
ἡ λίθος ἡ μικρὴ τῆς μεγάλης φιλίης·
Αἰεὶ ζητήσω σέ· σὺ δ', εἰ θέμις ἐν φθιμένοισιν,
τοῦ Λήθης ἐπ' ἐμοὶ μή τι πίῃς ὕδατος.

LXV

ON AN UNHAPPY MAN

AUTHOR UNKNOWN

Ἑξηκοντούτης Διονύσιος ἐνθάδε κεῖμαι
Ταρσεύς, μὴ γήμας· αἴθε δὲ μηδ' ὁ πατήρ

LXVI

ON A CRETAN MERCHANT

SIMONIDES

Κρὴς γενεὰν Βρόταχος Γορτύνιος ἐνθάδε κεῖμαι
οὐ κατὰ τοῦτ' ἐλθών, ἀλλὰ κατ' ἐμπορίαν.

63

I am the monument of Theognis of Sinope, over whom Glaucus set me in guerdon of their long fellowship.

64

This little stone, good Sabinus, is the record of our great friendship; ever will I require thee; and thou, if it is permitted among the dead, drink not of the water of Lethe for me.

65

I Dionysius of Tarsus lie here at sixty, having never married; and I would that my father had not.

66

I Brotachus of Gortyna, a Cretan, lie here, not having come hither for this, but for traffic.

LXVII

ON SAON OF ACANTHUS

CALLIMACHUS

Τῇδε Σάων ὁ Δίκωνος Ἀκάνθιος ἱερὸν ὕπνον
κοιμᾶται· θνῄσκειν μὴ λέγε τοὺς ἀγαθούς.

67

Here Saon, son of Dicon of Acanthus, rests in a holy sleep; say not that the good die.

IV

LITERATURE AND ART

I

THE GROVE OF THE MUSES

AUTHOR UNKNOWN

Ἄλσος μὲν Μούσαις ἱερὸν λέγε τοῦτ' ἀνακεῖσθαι
τὰς βίβλους δείξας τὰς παρὰ ταῖς πλατάνοις
Ἡμᾶς δὲ φρουρεῖν· κἢν γνήσιος ἐνθάδ' ἐραστὴς
ἔλθῃ, τῷ κισσῷ τοῦτον ἀναστέφομεν.

II

THE VOICE OF THE WORLD

ANTIPATER OF SIDON

Ἡρώων κάρυκ' ἀρετᾶς μακάρων δὲ προφήταν,
Ἑλλάνων βιοτῇ δεύτερον ἀέλιον,
Μουσῶν φέγγος Ὅμηρον, ἀγήραντον στόμα κόσμου
παντός, ἁλιρροθία, ξεῖνε, κέκευθε κόνις.

1

Say thou that this grove is consecrate to the Muses, pointing to the books by the plane-trees, and that we guard it; and if a true lover of ours come hither, we crown him with our ivy.

2

The herald of the prowess of heroes and interpreter of the immortals, a second sun on the life of Greece, Homer, the light of the Muses, the ageless mouth of all the world, lies hid, O stranger, under the sea-washed sand.

III

THE TALE OF TROY

ALPHEUS

Ἀνδρομάχης ἔτι θρῆνον ἀκούομεν, εἰσέτι Τροίην
δερκόμεθ' ἐκ βάθρων πᾶσαν ἐρειπομένην,
Καὶ μόθον Αἰάντειον, ὑπὸ στεφάνῃ τε πόληος
ἔκδετον ἐξ ἵππων Ἕκτορα συρόμενον
Μαιονίδεω διὰ Μοῦσαν, ὃν οὐ μία πατρὶς ἀοιδὸν
κοσμεῖται, γαίης δ' ἀμφοτέρης κλίματα.

IV

ORPHEUS

ANTIPATER OF SIDON

Οὐκέτι θελγομένας, Ὀρφεῦ, δρύας, οὐκέτι πέτρας
ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας,
Οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,
οὐ νιφετῶν συρμούς, οὐ παταγεῦσαν ἅλα·
Ὤλεο γάρ· σὲ δὲ πολλὰ κατωδύραντο θύγατρες
Μναμοσύνας, μάτηρ δ' ἔξοχα Καλλιόπα.
Τί φθιμένοις στοναχεῦμεν ἐφ' υἱάσιν, ἀνίκ' ἀλαλκεῖν
τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις;

3

Still we hear the wail of Andromache, still we see all Troy toppling from her foundations, and the battling of Ajax, and Hector, bound to the chariot-horses, dragged under the city's crown of towers, through the Muse of Maeonides, the poet with whom no one country adorns herself as her own, but the zones of both worlds.

4

No longer, Orpheus, wilt thou lead the charmed oaks, no longer the rocks nor the lordless herds of the wild beasts; no longer wilt thou lull the roaring of the winds, nor hail and sweep of snowstorms, nor dashing sea; for thou perishedst; and the daughters of Mnemosyne wept sore for thee, and thy mother Calliope above all. Why do we mourn over sons deceased, when not even gods avail to ward off Death from their children?

V

SAPPHO

POSEIDIPPUS

Δωρίχα, ὀστέα μὲν σὰ πάλαι κόνις, ἠδ' ἀπόδεσμος
χαίτης ἥ τε μύρων ἔμπνοος ἀμπεχόνη,
Ἧι ποτε τὸν χαρίεντα περιστέλλουσα Χάραξον
σύγχρους ὀρθρινῶν ἥψαο κισσυβίων·
Σαπφῷαι δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
ᾠδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες
Οὔνομα σὸν μακαριστόν, ὃ Ναύκρατις ὧδε φυλάξει
ἔστ' ἂν ἴκῃ Νείλου ναῦς ἔφαλος τενάγη.

VI

ERINNA (I)

AUTHOR UNKNOWN

Ἄρτι λοχευομένην σε μελισσοτόκων ἔαρ ὕμνων,
ἄρτι δὲ κυκνείῳ φθεγγομένην στόματι,
Ἤλασεν εἰς Ἀχέροντα διὰ πλατὺ κῦμα καμόντων
Μοῖρα λινοκλώστου δεσπότις ἠλακάτας·
Σὸς δ' ἐπέων, Ἤριννα, καλὸς πόνος οὔ σε γεγωνεῖ
φθίσθαι, ἔχειν δὲ χοροὺς ἄμμιγα Πιερίσιν.

5

Doricha, long ago thy bones are dust, and the ribbon of thy hair and the raiment scented with unguents, wherein once wrapping lovely Charaxus round thou didst cling to him, carousing into dawn; but the white leaves of the dear ode of Sappho remain yet and shall remain speaking thine adorable name, which Naucratis shall keep here so long as a sea-going ship shall come to the lagoons of Nile.

6

Thee, as thou wert just giving birth to a springtide of honeyed songs and just finding thy swan-voice, Fate, mistress of the threaded spindle, drove to Acheron across the wide water of the dead; but the fair labour of thy verses, Erinna, cries that thou art not perished, but keepest mingled choir with the maidens of Pieria.

VII

ERINNA (2)

LEONIDAS OF TARENTUM

Παρθενικὴν νεαοιδὸν ἐν ὑμνοπόλοισι μέλισσαν
Ἤρινναν Μουσῶν ἄνθεα δρεπτομέναν
Ἅιδας εἰς ὑμέναιον ἀνάρπασεν· ἦ ῥα τόδ' ἔμφρων
εἶπ' ἐτύμως ἁ παῖς· βάσκανος ἔσσ' Ἀΐδα.

VIII

ANACREON'S GRAVE (1)

AUTHOR UNKNOWN

Ὦ ξένε, τόνδε τάφον τὸν Ἀνακρείοντος ἀμείβων
σπεῖσόν μοι παριών· εἰμὶ γὰρ οἰνοπότης.

IX

ANACREON'S GRAVE (2)

ANTIPATER OF SIDON

Ξεῖνε, τάφον παρὰ λιτὸν Ἀνακρείοντος ἀμείβων,
εἴ τί τοι ἐκ βίβλων ἦλθεν ἐμῶν ὄφελος,
Σπεῖσον ἐμῇ σποδιῇ, σπεῖσον γάνος, ὄφρα κεν οἴνῳ
ὀστέα γηθήσῃ τἀμὰ νοτιζόμενα,

7

The young maiden singer Erinna, the bee among poets, who sipped the flowers of the Muses, Hades snatched away to be his bride; truly indeed said the girl in her wisdom, 'Thou art envious, O Death.'

8

O stranger who passest this the tomb of Anacreon, pour libation over me in going by; for I am a drinker of wine.

9

O stranger who passest by the humble tomb of Anacreon, if thou hast had aught of good from my books pour libation on my ashes, pour libation of the jocund grape, that my bones may rejoice wetted with wine; so I, who was ever deep in the wine-steeped revels of

Ὡς ὁ Διωνύσου μεμελημένος οἰνάσι κώμοις,
ὡς ὁ φιλακρήτου σύντροφος ἁρμονίης,
Μηδὲ καταφθίμενος Βάκχου δίχα τοῦτον ὑποίσω
τὸν γενεῇ μερόπων χῶρον ὀφειλόμενον.

X

PINDAR

ANTIPATER OF SIDON

Νεβρείων ὁπόσον σάλπιγξ ὑπερίαχεν αὐλῶν
τόσσον ὑπὲρ πάσας ἔκραγε σεῖο χέλυς,
Οὐδὲ μάτην ἁπαλοῖς ξουθὸς περὶ χείλεσιν ἑσμὸς
ἔπλασε κηρόδετον, Πίνδαρε, σεῖο μέλι·
Μάρτυς ὁ Μαινάλιος κερόεις θεός, ὕμνον ἀείσας
τὸν σέο, καὶ νομίων λησάμενος δονάκων.

XI

THESPIS

DIOSCORIDES

Θέσπις ὅδε, τραγικὴν ὃς ἀνέπλασα πρῶτος ἀοιδὴν
κωμήταις νεαρὰς καινοτομῶν χάριτας,
Βάκχος ὅτε τρυγικὸν κατάγοι χορόν, ᾧ τράγος ἄθλων
χὠττικὸς ἦν σύκων ἄρριχος ἆθλον ἔτι·
Οἱ δὲ μεταπλάσσουσι νέοι τάδε· μυρίος αἰὼν
πολλὰ προσευρήσει χἄτερα· τἀμὰ δ' ἐμά.

Dionysus, I who was bred among drinking tunes, shall not even when dead endure without Bacchus this place to which the generation of mortals must come.

10

As high as the trumpet's blast outsounds the thin flute, so high above all others did thy lyre ring; nor idly did the tawny swarm mould their waxen-celled honey, O Pindar, about thy tender lips: witness the horned god of Maenalus when he sang thy hymn and forgot his own pastoral reeds.

11

I am Thespis who first shaped the strain of tragedy, making new partition of fresh graces among the masquers when Bacchus would lead home the wine-stained chorus, for whom a goat and a basket of Attic figs was as yet the prize in contests. A younger race reshape all this; and infinite time will make many more inventions yet; but mine are mine.

XII

SOPHOCLES

SIMMIAS

Ἠρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἠρέμα, κισσέ,
ἑρπύζοις χλοεροὺς ἐκπροχέων πλοκάμους,
Καὶ πεταλὸν πάντη θάλλοι ῥόδου, ἥ τε φιλορρὼξ
ἄμπελος ὑγρὰ πέριξ κλήματα χευαμένη
Εἵνεκεν εὐεπίης πινυτόφρονος ἣν ὁ μελιχρὸς
ἤσκησ' ἐκ Μουσῶν ἄμμιγα καὶ Χαρίτων.

XIII

EURIPIDES

THUCYDIDES

Μνῆμα μὲν Ἑλλὰς ἅπασ' Εὐριπίδου· ὀστέα δ' ἴσχει
γῆ Μακεδών· ᾗ γὰρ δέξατο τέρμα βίου·
Πατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πλεῖστα δε Μούσαις
τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

XIV

ARISTOPHANES

PLATO

Αἱ Χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
ζητοῦσαι ψυχὴν εὗρον Ἀριστοφάνους.

12

Gently over the tomb of Sophocles, gently creep, O ivy, flinging forth thy green tresses, and all about let the rose-petal blow, and the clustered vine shed her soft tendrils round, for the sake of the wise-hearted eloquence mingled of the Muses and Graces that lived on his honeyed tongue.

13

All Hellas is the monument of Euripides; Macedonian earth holds his bones, where his life reached its goal, but his native land was the Hellas of Hellas, Athens; and having given most delight by his Muses, he has praise likewise of many.

14

The Graces, seeking to take a sanctuary that will not fall, found the soul of Aristophanes.

XV

RHINTHON

NOSSIS

Καὶ καπυρὸν γελάσας παραμείβεο καὶ φίλον εἰπὼν
ῥῆμ' ἐπ' ἐμοί· Ῥίνθων εἴμ' ὁ Συρακόσιος,
Μουσάων ὀλίγη τις ἀηδονίς, ἀλλὰ φλυάκων
ἐκ τραγικῶν ἴδιον κισσὸν ἐδρεψάμεθα.

XVI

MELEAGER (I)

MELEAGER

Ἀτρέμας, ὦ ξένε, βαῖνε· παρ' εὐσεβέσιν γὰρ ὁ πρέσβυς
εὕδει κοιμηθεὶς ὕπνον ὀφειλόμενον
Εὐκράτεω Μελέαγρος, ὁ τὸν γλυκύδακρυν Ἔρωτα
καὶ Μούσας ἱλαραῖς συστολίσας Χάρισιν·
Ὃν θεόπαις ἤνδρωσε Τύρος Γαδάρων θ' ἱερὰ χθών,
Κῶς δ' ἐρατὴ Μερόπων πρέσβυν ἐγηροτρόφει·
Ἀλλ' εἰ μὲν Σύρος ἐσσί, σαλάμ, εἰ δ' οὖν σύ γε Φοίνιξ,
ναιδιός, εἰ δ' Ἕλλην, χαῖρε, τὸ δ' αὐτὸ φράσον.

15

With a ringing laugh and a friendly word over me do thou pass by; I am Rhinthon of Syracuse, a small nightingale of the Muses; but from our tragical mirth we plucked an ivy of our own.

16

Tread softly, O stranger; for here an old man sleeps among the holy dead, lulled in the slumber due to all, Meleager son of Eucrates, who united Love of the sweet tears and the Muses with the joyous Graces; whom God-begotten Tyre brought to manhood, and the sacred land of Gadara, but lovely Cos nursed in old age among the Meropes. Now if thou art a Syrian, *Salam*, and if a Phoenician, *Naidios*, and if a Greek, *Fare well*; and say thou the same.

XVII

MELEAGER (2)

MELEAGER

Νᾶσος ἐμὰ θρέπτειρα Τύρος, πάτρα δέ με τεκνοῖ
  Ἄτθις ἐν Ἀσσυρίοις ναιομένα Γαδάροις,
Εὐκράτεω δ' ἔβλαστον, ὁ σὺν Μούσαις Μελέαγρος
  πρῶτα Μενιππείαις συντροχάσας Χάρισιν.
Εἰ δὲ Σύρος, τί τὸ θαῦμα; μίαν, ξένε, πατρίδα κόσμον
  ναίομεν· ἓν θνατοὺς πάντας ἔτικτε Χάος.
Πουλυετὴς δ' ἐχάραξα τάδ' ἐν δέλτοισι πρὸ τύμβου·
  γήρως γὰρ γείτων ἐγγύθεν Ἀΐδεω.
Ἀλλά με τὸν λαλιὸν καὶ πρεσβύτην σὺ προσειπὼν
  χαίρειν, εἰς γῆρας καὐτὸς ἵκοιο λάλον.

XVIII

PYLADES THE HARP-PLAYER

ALCAEUS OF MESSENE

Πᾶσα σοὶ οἰχομένῳ, Πυλάδη, κωκύεται Ἑλλάς,
  ἄπλεκτον χαίταν ἐν χροῒ κειραμένα,
Αὐτὸς δ' ἀτμήτοιο κόμας ἀπεθήκατο δάφνας
  Φοῖβος ἑὸν τιμῶν ᾗ θέμις ὑμνοπόλον,

17

Island Tyre was my nurse; and the Attic land that lies in Syrian Gadara is the country of my birth; and I sprang of Eucrates, I Meleager, the companion of the Muses, first of all who have run side by side with the Graces of Menippus. And if I am a Syrian, what wonder? We all dwell in one country, O stranger, the world; one Chaos brought all mortals to birth. And when stricken in years, I inscribed this on my tablets before burial, since he who has old age for neighbour is nigh to death; do thou, bidding hail to me, the aged talker, thyself reach a talking old age.

18

All Greece bewails thee departed, Pylades, and cuts short her unbraided hair; even Phoebus himself laid aside the laurels from his unshorn tresses, honouring his own minstrel as was meet, and

Μοῦσαι δ' ἐκλαύσαντο, ῥόον δ' ἔστησεν ἀκούων
'Ασωπὸς γοερῶν ἦχον ἀπὸ στομάτων,
Ἔλληξεν δὲ μέλαθρα Διωνύσοιο χορείης,
εὖτε σιδηρείην οἶμον ἔβης 'Αΐδεω.

XIX

THE DEATH OF MUSIC

LEONTIUS

'Ορφέος οἰχομένου τάχα τις τότε λείπετο Μοῦσα,
σεῦ δέ, Πλάτων, φθιμένου παύσατο καὶ κιθάρη·
Ἦν γὰρ ἔτι προτέρων μελέων ὀλίγη τις ἀπορρὼξ
ἐν σαῖς σωζομένη καὶ φρεσὶ καὶ παλάμαις.

XX

APOLLO AND MARSYAS (I)

ALCAEUS OF MESSENE

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφον ὥς ποτε μέλψεις
κροῦμα δι' εὐτρήτων φθεγγόμενος δονάκων,
Οὐδ' ἐνὶ σαῖς παλάμαις Τριτωνίδος ἔργον 'Αθάνας
ὡς πρὶν ἐπανθήσει, νυμφογενὲς Σάτυρε·
Δὴ γὰρ ἀλυκτοπέδαις σφίγγῃ χέρας οὕνεκα Φοίβῳ
θνατὸς ἐὼν θείαν εἰς ἔριν ἠντίασας,

the Muses wept, and Asopus stayed his stream, hearing the cry from their wailing lips; and Dionysus' halls ceased from dancing when thou didst pass down the iron path of Death.

19

When Orpheus was gone, a Muse was yet haply left, but when thou didst perish, Plato, the harp likewise ceased; for until then there yet lived some little fragment of the old melodies, saved in thy soul and hands.

20

No more through pine-clad Phrygia, as of old, shalt thou make melody, uttering thy notes through the pierced reeds, nor in thy hands as before shall the workmanship of Tritonian Athena flower forth, nymph-born Satyr; for thy hands are bound tight in gyves, since being mortal thou didst join immortal strife with

Λωτοὶ δ' οἱ κλάζοντες ἴσον φόρμιγγι μελιχρὸν
ὤπασαν ἐξ ἄθλων οὐ στέφος ἀλλ' ἀΐδαν.

XXI

APOLLO AND MARSYAS (2)

ARCHIAS

Αἰωρῇ θήρειον ἱμασσόμενος δέμας αὔραις,
τλᾶμον, ἀορτηθεὶς ἐκ λασίας πίτυος,
Αἰωρῇ, Φοίβῳ γὰρ ἀνάρσιον εἰς ἔριν ἔστης
πρῶνα Κελαινίτην ναιετάων Σάτυρε·
Σεῦ δὲ βοὰν αὐλοῖο μελίβρομον οὐκέτι Νύμφαι
ὡς πάρος ἐν Φρυγίοις οὔρεσι πευσόμεθα.

XXII

GLAPHYRUS THE FLUTE-PLAYER

ANTIPATER OF THESSALONICA

Ἵμερον αὐλήσαντι πολυτρήτων διὰ λωτῶν
εἶπε λιγυφθόγγῳ Φοῖβος ἐπὶ Γλαφύρῳ·
Μαρσύη, ἐψεύσω τεὸν εὕρεμα, τοὺς γὰρ Ἀθήνης
αὐλοὺς ἐκ Φρυγίης οὗτος ἐληΐσατο,
Εἰ δὲ σὺ τοιούτοις τότ' ἐνέπνεες, οὐκ ἂν Ὕαγνις
τὴν ἐπὶ Μαιάνδρῳ κλαῦσε δύσαυλον ἔριν.

Phoebus; and the flutes, that cried as honey-sweet as his harp, gained thee from the contest no crown but death.

21

Thou hangest high where the winds lash thy wild body, O wretched one, swinging from a shaggy pine; thou hangest high, for thou didst stand up to strife against Phoebus, O Satyr, dweller on the cliff of Celaenae, and we nymphs shall no longer as before hear the honey-sounding cry of thy flute on the Phrygian hills.

22

Phoebus said over clear-voiced Glaphyrus as he breathed desire through the pierced lotus-pipes, 'O Marsyas, thou didst tell false of thine invention, for this is he who carried off Athena's flutes out of Phrygia; and if thou hadst blown then in such as his, Hyagnis would not have wept that strife by Maeander where the flute was vanquished.'

XXIII

VIOL AND FLUTE

THEOCRITUS

Λῇς ποτὶ τᾶν Μοισᾶν διδύμοις αὐλοῖσιν ἀεῖσαι
ἁδύ τί μοι; κἠγὼ πακτίδ' ἀειράμενος
'Αρξεῦμαί τι κρέκειν· ὁ δὲ βωκόλος ἄμμιγα θελξεῖ
Δάφνις καροδέτῳ πνεύματι μελπόμενος·
'Εγγὺς δὲ στάντες λασιαύχενος ἔνδοθεν ἄντρου
Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

XXIV

POPULAR SONGS

LUCILIUS

Τέθνηκ' Εὐτυχίδης ὁ μελογράφος· οἱ κατὰ γαῖαν
φεύγετ'· ἔχων ᾠδὰς ἔρχεται Εὐτυχίδης·
Καὶ κιθάρας αὐτῷ διετάξατο συγκατακαῦσαι
δώδεκα, καὶ κίστας εἰκοσίπεντε νόμων.
Νῦν ὑμῖν ὁ Χάρων ἐπελήλυθε· ποῖ τις ἀπέλθῃ
λοιπόν, ἐπεὶ χᾄδην Εὐτυχίδης κατέχει;

23

Wilt thou for the Muses' sake play me somewhat of sweet on thy twin flutes? and I lifting the harp will begin to make music on the strings; and Daphnis the neatherd will mingle enchantment with tuneable breath of the wax-bound pipe; and thus standing nigh within the fringed cavern mouth, let us rob sleep from Pan the lord of the goats.

24

Eutychides, the writer of songs, is dead; flee, O you under earth! Eutychides is coming with his odes; he left instructions to burn along with him twelve lyres and twenty-five boxes of airs. Now the bitterness of death has come upon you; whither may one retreat in future, since Eutychides fills Hades too?

XXV

CALAMUS

AUTHOR UNKNOWN

Ἤμην ἀχρεῖον κάλαμος φυτόν, ἐκ γὰρ ἐμεῖο
οὐ σῦκ', οὐ μῆλον φύεται, οὐ σταφυλή·
Ἀλλά μ' ἀνὴρ ἐμύησ' Ἑλικώνια, λεπτὰ τορήσας
χείλεα καὶ στεινὸν ῥοῦν ὀχετευσάμενος,
Ἐκ δὲ τοῦ εὖτε πίοιμι μέλαν ποτόν, ἔνθεος οἷα
πᾶν ἔπος ἀφθέγκτῳ τῷδε λαλῶ στόματι.

XXVI

IN THE CLASSROOM

CALLIMACHUS

Εὐμαθίην ᾐτεῖτο διδοὺς ἐμὲ Σῖμος ὁ Μίκκου
ταῖς Μούσαις· αἱ δέ, Γλαῦκος ὅκως, ἔδοσαν
Ἀντ' ὀλίγου μέγα δῶρον· ἐγὼ δ' ἀνὰ τήνδε κεχηνὼς
κεῖμαι τοῦ Σαμίου διπλόον ὁ τραγικὸς
Παιδαρίων Διόνυσος ἐπήκοος· οἱ δὲ λέγουσιν
ἱερὸς ὁ πλόκαμος, τοὐμὸν ὄνειαρ ἐμοί.

25

I the reed was a useless plant; for out of me grow not figs nor apple nor grape-cluster; but man consecrated me in the mysteries of Helicon, piercing my delicate lips and making me the channel of a narrow stream; and thenceforth, whenever I sip black drink, like one inspired I speak all words with this voiceless mouth.

26

Simus son of Miccus, giving me to the Muses, asked for himself learning, and they, like Glaucus, gave a great gift for a little one; and I lean open-mouthed here against the split letter of the Samian, I the tragic Dionysus, listening to the little boys, while they repeat *Holy is the hair*, telling me my own dream.

XXVII

THE POOR SCHOLAR

ARISTON

Ὦ μύες, εἰ μὲν ἐπ' ἄρτον ἐληλύθατ' ἐς μυχὸν ἄλλον
στείχετ' (ἐπεὶ λιτὴν οἰκέομεν καλύβην)
Οὗ καὶ πίονα τυρὸν ἀποδρέψεσθε καὶ αὔην
ἰσχάδα καὶ δεῖπνον συχνὸν ἀπὸ σκυβάλων·
Εἰ δ' ἐν ἐμαῖς βίβλοισι πάλιν καταθήξετ' ὀδόντα,
κλαύσεσθ' οὐκ ἀγαθὸν κῶμον ἐπερχόμενοι.

XXVIII

THE PHAEDO OF PLATO

AUTHOR UNKNOWN

Εἴ με Πλάτων οὐ γράψε δύω ἐγένοντο Πλάτωνε·
Σωκρατικῶν ὀάρων ἄνθεα πάντα φέρω·
Ἀλλὰ νόθον μ' ἐτέλεσσε Παναίτιος· ὅς ῥ' ἐτέλεσσε
καὶ ψυχὴν θνητήν, κἀμὲ νόθον τελέσει.

XXIX

CLEOMBROTUS OF AMBRACIA

CALLIMACHUS

Εἴπας ἥλιε χαῖρε Κλεόμβροτος ὡμβρακιώτης
ἥλατ' ἀφ' ὑψηλοῦ τείχεος εἰς Ἀΐδαν,

27

O mice, if you are come after bread, go to another cupboard (for we live in a humble cottage) where you will feed daintily on rich cheese and dried raisins, and make an abundant supper off the scraps; but if you sharpen a tooth again on my books, you shall rue your coming and get no good of your revel.

28

If Plato did not write me, there were two Platos; I carry in me all the flowers of Socratic talk. But Panaetius concluded me to be spurious; yes, he who concluded the soul to be mortal will conclude me spurious as well.

29

Saying, 'Farewell, O sun,' Cleombrotus of Ambracia leaped off

῎Αξιον οὐδὲν ἰδὼν θανάτου κακὸν ἢ τὸ Πλάτωνος
ἓν τὸ περὶ ψυχῆς γράμμ' ἀναλεξάμενος.

XXX

THE DEAD SCHOLAR

CALLIMACHUS

Εἶπέ τις, Ἡράκλειτε, τεὸν μόρον, ἐς δέ με δάκρυ
ἤγαγεν, ἐμνήσθην δ' ὁσσάκις ἀμφότεροι
Ἥλιον ἐν λέσχῃ κατεδύσαμεν· ἀλλὰ σὺ μέν που,
ξεῖν' Ἁλικαρνησεῦ, τετράπαλαι σποδιή,
Αἱ δὲ τεαὶ ζώουσιν ἀηδόνες ᾗσιν ὁ πάντων
ἁρπακτὴρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ.

XXXI

ALEXANDRIANISM

CALLIMACHUS

Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν, οὐδὲ κελεύθῳ
χαίρω, τίς πολλοὺς ὧδε καὶ ὧδε φέρει·
Μισῶ καὶ περίφοιτον ἐρώμενον, οὔτ' ἀπὸ κρήνης
πίνω· σικχαίνω πάντα τὰ δημόσια.

a high wall to Hades, having seen no evil worthy of death, but only having read that one writing of Plato's on the soul.

30

One told me of thy fate, Heracleitus, and wrung me to tears, and I remembered how often both of us let the sun sink as we talked; but thou, methinks, O friend from Halicarnassus, art ashes long and long ago; yet thy nightingale-notes live, whereon Hades the ravisher of all things shall not lay his hand.

31

I hate the cyclic poem, nor do I delight in a road that carries many hither and thither; I detest, too, a gadabout charmer, and I drink not from the fountain; I loathe everything popular.

XXXII

SPECIES AETERNITATIS

PTOLEMAEUS

Οἶδ' ὅτι θνατὸς ἐγὼ καὶ ἐφάμερος· ἀλλ' ὅταν ἄστρων
μαστεύω πυκινὰς ἀμφιδρόμους ἕλικας
Οὐκέτ' ἐπιψαύω γαίης ποσίν, ἀλλὰ παρ' αὐτῷ
Ζανὶ θεοτρεφέος πίμπλαμαι ἀμβροσίης.

XXXIII

THE PASTORAL POETS

ARTEMIDORUS

Βωκολικαὶ Μοῖσαι σποράδες ποκά· νῦν δ' ἅμα πᾶσαι
ἐντὶ μιᾶς μάνδρας, ἐντὶ μιᾶς ἀγέλας.

XXXIV

ON THE PORTRAIT OF A GIRL

ERINNA

Ἐξ ἀταλᾶν χειρῶν τάδε γράμματα· λῷστε Προμαθεῦ,
ἔντι καὶ ἄνθρωποι τὶν ὁμαλοὶ σοφίαν·
Ταύταν γοῦν ἐτύμως τὰν παρθένον ὅστις ἔγραψεν
αἰ καὐδὰν ποτέθηκ', ἦς κ' Ἀγαθαρχὶς ὅλα.

32

I know that I am mortal and ephemeral; but when I scan the multitudinous circling spirals of the stars, no longer do I touch earth with my feet, but sit with Zeus himself, and take my fill of the ambrosial food of gods.

33

The pastoral Muses, once scattered, now are all a single flock in a single fold.

34

From subtle hands came this drawing; O Master Prometheus, there are even men thine equals in skill; yea, whoso portrayed this maiden to the life, had he but added a voice, it were Agatharchis complete.

XXXV

ON A RELIEF OF EROS AND ANTEROS

AUTHOR UNKNOWN

Πτανῷ πτανὸν Ἔρωτα καταντίον ἔπλασ' Ἔρωτι
ἁ Νέμεσις, τόξῳ τόξον ἀμυνομένα,
Ὥς κε πάθῃ τά γ' ἔρεξεν· ὁ δὲ θρασύς, ὁ πρὶν ἀταρβὴς
δακρύει πικρῶν γευσάμενος βελέων·
Ἐς δὲ βαθὺν τρὶς κόλπον ἀπέπτυσεν· ἆ μέγα θαῦμα·
φλέξει τις πυρὶ πῦρ· ἥψατ' Ἔρωτος Ἔρως.

XXXVI

ON A LOVE BREAKING THE THUNDERBOLT

AUTHOR UNKNOWN

Ὁ πτανὸς τὸν πτανὸν ἴδ' ὡς ἄγνυσι κεραυνόν,
δεικνὺς ὡς κρεῖσσον πῦρ πυρός ἐστιν, Ἔρως.

XXXVII

ON A LOVE PLOUGHING

MOSCHUS

Λαμπάδα θεὶς καὶ τόξα, βοηλάτιν εἵλετο ῥάβδον
οὖλος Ἔρως, πήρην δ' εἶχε κατωμαδίην,

35

Nemesis fashioned a winged Love contrary to winged Love, warding off bow with bow, that he may be done by as he did; and, bold and fearless before, he sheds tears, having tasted of the bitter arrows, and spits thrice into his low-girt bosom. Ah, most wonderful! one will burn fire with fire: Love has set Love aflame.

36

Lo, how winged Love breaks the winged thunderbolt, showing that he is a fire more mastering than fire.

37

Laying down his torch and bow, malicious Love took the rod of an ox-driver, and wore a wallet over his shoulder; and coupling

Καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων
ἔσπειρεν Δηοῦς αὔλακα πυροφόρον,
Εἶπε δ' ἄνω βλέψας αὐτῷ Διΐ· πλῆσον ἀρούρας,
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω.

XXXVIII

ON A PAN PIPING

ARABIUS

Ἦν τάχα συρίζοντος ἐναργέα Πανὸς ἀκούειν,
πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ,
Ἀλλ' ὁρόων φεύγουσαν ἀμήχανος ἄστατον Ἠχὼ
πηκτίδος ἠρνήθη φθόγγον ἀνωφελέα.

XXXIX

ON A STATUE OF THE ARMED VENUS

AUTHOR UNKNOWN

Παλλὰς τὰν Κυθέρειαν ἔνοπλον ἔειπεν ἰδοῦσα,
Κύπρι, θέλεις οὕτως ἐς κρίσιν ἐρχόμεθα;
Ἡ δ' ἁπαλὸν γελάσασα· τί μοι σάκος ἀντίον αἴρειν;
εἰ γυμνὴ νικῶ, πῶς ὅταν ὅπλα λάβω;

patient-necked bulls under his yoke, sowed the wheat-bearing furrow of Demeter; and spoke, looking up, to Zeus himself, 'Fill thou the corn-lands, lest I put thee, bull of Europa, under my plough.'

38

One might surely have clearly heard Pan piping, so did the sculptor mingle breath with the form; but in despair at the sight of flying, unstaying Echo, he renounced the pipe's unavailing sound.

39

Pallas said, seeing Cytherea armed, 'O Cyprian, wilt thou that we go so to judgment?' and she, laughing softly, 'Why should I lift a shield in contest? if I conquer when naked, how will it be when I take arms?'

XL

ON THE CNIDIAN VENUS OF PRAXITELES

AUTHOR UNKNOWN

Ἁ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα·
φεῦ, φεῦ, ποῦ γυμνὴν εἶδέ με Πραξιτέλης;

XLI

ON A SLEEPING ARIADNE

AUTHOR UNKNOWN

Ξεῖνοι, λαϊνέας μὴ ψαύετε τᾶς Ἀριάδνας
μὴ καὶ ἀναθρώσκῃ Θησέα διζομένη.

XLII

ON A NIOBE BY PRAXITELES

AUTHOR UNKNOWN

Ἐκ ζωῆς με θεοὶ τεῦξαν λίθον· ἐκ δὲ λίθοιο
ζωὴν Πραξιτέλης ἔμπαλιν εἰργάσατο.

XLIII

ON A PICTURE OF A FAUN

AGATHIAS

Αὐτομάτως, Σατυρίσκε, δόναξ τεὸς ἦχον ἰάλλει
ἢ τί παρακλίνας οὖας ἄγεις καλάμῳ;

40

The Cyprian said when she saw the Cyprian of Cnidus, 'Alas! where did Praxiteles see me naked?'

41

Strangers, touch not the marble Ariadne, lest she even start up on the quest of Theseus.

42

From life the gods made me a stone; and from stone again Praxiteles wrought me into life.

43

Untouched, O young Satyr, does thy reed utter a sound, or why leaning sideways dost thou put thine ear to the pipe? He

῞Ος δὲ γελῶν σίγησεν· ἴσως δ' ἂν φθέγξατο μῦθον
ἀλλ' ὑπὸ τερπωλῆς εἴχετο ληθεδόνι·
Οὐ γὰρ κηρὸς ἔρυκεν· ἑκὼν δ' ἠσπάζετο σιγὴν
θυμὸν ὅλον τρέψας πηκτίδος ἀσχολίῃ.

XLIV

ON THE HEIFER OF MYRON

AUTHOR UNKNOWN

Φεῦ σὺ Μύρων πλάσσας οὐκ ἔφθασας, ἀλλὰ σὲ χαλκὸς
πρὶν ψυχὴν βαλέειν ἔφθασε πηγνύμενος.

XLV

ON A SLEEPING SATYR

PLATO

Τὸν Σάτυρον Διόδωρος ἐκοίμισεν, οὐκ ἐτόρευσεν·
ἢν νύξῃς, ἐγερεῖς· ἄργυρος ὕπνον ἔχει.

XLVI

ON THE TEMPLE OF THE EPHESIAN ARTEMIS

ANTIPATER OF SIDON

Καὶ κραναᾶς Βαβυλῶνος ἐπίδρομον ἅρμασι τεῖχος
καὶ τὸν ἐπ' Ἀλφειῷ Ζᾶνα κατηυγασάμην,
Κάπων τ' αἰώρημα, καὶ Ἠελίοιο κολοσσόν,
καὶ μέγαν αἰπεινᾶν πυραμίδων κάματον,

laughs in silence; yet haply had he spoken a word, but was held in trance by delight; for the wax did not hinder, but of his own will he welcomed silence, with his whole mind turned intent on the pipe.

44

Ah thou wert not quick enough, Myron, in thy casting; but the bronze set before thou hadst cast in the life.

45

This Satyr Diodorus engraved not, but laid to rest; your touch will wake him; the silver is asleep.

46

My eyes have looked on the cliff-like wall of Babylon that chariots can run upon, and on the Zeus by the Alpheus, and the high-hung gardens, and the giant statue of the Sun, and the vast toil of the

Μνᾶμά τε Μαυσώλοιο πελώριον· ἀλλ' ὅτ' ἐσεῖδον
　　Ἀρτέμιδος νεφέων ἄχρι θέοντα δόμον
Κεῖνα μὲν ἠμαύρωσ' ὅδε, κῆνίδε νόσφιν Ὀλύμπου
　　Ἅλιος οὐδέν πω τοῖον ἐπηυγάσατο.

XLVII

THE LIMIT OF ART

PARRHASIUS

Εἰ καὶ ἄπιστα κλύουσι λέγω τάδε· φημὶ γὰρ ἤδη
*　　τέχνης εὑρῆσθαι τέρματα τῆσδε σαφῆ*
Χειρὸς ὑφ' ἡμετέρης· ἀνυπέρβλητος δὲ πέπηγεν
*　　οὗρος· ἀμώμητον δ' οὐδὲν ἔγεντο βροτοῖς.*

towering pyramids and the huge monument of Mausolus; but when I saw the House of Artemis soaring into the clouds, it dimmed those others, and lo! except in heaven have the Sun's eyes never looked on its like.

47

This I say even though they who hear believe not; for I affirm that the clear limits of this art have been found under my hand, and the mark is fixed fast that cannot be exceeded, though there is nothing with which mankind will not find fault.

V

RELIGION

I

WORSHIP IN SPRING (I)

THEAETETUS SCHOLASTICUS

Ἤδη καλλιπέτηλον ἐπ᾽ εὐκάρποισι λοχείαις
    λήϊον ἐκ ῥοδέων ἀνθοφορεῖ καλύκων,
Ἤδη ἐπ᾽ ἀκρεμόνεσσιν ἰσοζυγέων κυπαρίσσων
    μουσομανὴς τέττιξ θέλγει ἀμαλλοδέτην,
Καὶ φιλόπαις ὑπὸ γεῖσα δόμους τεύξασα χελιδὼν
    ἔκγονα πηλοχύτοις ξεινοδοκεῖ θαλάμοις,
Ὑπνώει δὲ θάλασσα φιλοζεφύροιο γαλήνης
    νηοφόροις νώτοις εὔδια πεπταμένης,
Οὐκ ἐπὶ πρυμναίοισι καταιγίζουσα κορύμβοις,
    οὐκ ἐπὶ ῥηγμίνων ἀφρὸν ἐρευγομένη·
Ναυτίλε, ποντομέδοντι καὶ ὁρμοδοτῆρι Πριήπῳ
    τευθίδος ἢ τρίγλης ἀνθεμόεσσαν ἴτυν,
Ἢ σκάρον αὐδήεντα παραὶ βωμοῖσι πυρώσας
    ἄτρομος Ἰονίου τέρμα θαλασσοπόρει.

I

Now at her fruitful birth-tide the fair green field flowers out in blowing roses; now on the boughs of the colonnaded cypresses the cicala, mad with music, lulls the binder of sheaves; and the careful mother-swallow, having fashioned houses under the eaves, gives lodging to her brood in the mud-plastered cells: and the sea slumbers, with zephyr-wooing calm spread clear over the broad ship-tracks, not breaking in squalls on the stern-posts, not vomiting foam upon the beaches. O sailor, burn by the altars the glittering round of a mullet or a cuttle-fish, or a vocal gurnard, to Priapus, ruler of ocean and giver of anchorage; and so go fearlessly on thy seafaring to the bounds of the Ionian sea.

II

WORSHIP IN SPRING (2)

AGATHIAS

Εὔδια μὲν πόντος πορφύρεται· οὐ γὰρ ἀήτης
κύματα λευκαίνει φρικὶ χαρασσόμενα,
Οὐκέτι δὲ σπιλάδεσσι περικλασθεῖσα θάλασσα
ἔμπαλιν ἀντωπὸς πρὸς βάθος εἰσάγεται·
Οἱ ζέφυροι πνείουσιν, ἐπιτρύζει δὲ χελιδὼν
κάρφεσι κολλητὸν πηξαμένη θάλαμον.
Θάρσει ναυτιλίης ἐμπείραμε, κἂν παρὰ Σύρτιν
κἂν παρὰ Σικελικὴν ποντοπορῇς κροκάλην·
Μοῦνον ἐνορμίταο παραὶ βωμοῖσι Πριήπου
ἢ σκάρον ἢ βῶκας φλέξον ἐρευθομένους.

III

ZEUS OF THE FAIR WIND

AUTHOR UNKNOWN

Οὔριον ἐκ πρύμνης τις ὁδηγητῆρα καλείτω
Ζῆνα κατὰ προτόνων ἱστίον ἐκπετάσας·
Εἴτ' ἐπὶ Κυανέας δίνας δρόμος, ἔνθα Ποσειδῶν
κάμπυλον εἱλίσσει κῦμα παρὰ ψαμάθοις,

2

Ocean lies purple in calm; for no gale whitens the fretted waves with its ruffling breath, and no longer is the sea shattered round the rocks and sucked back again down towards the deep. West winds breathe, and the swallow twitters over the straw-glued chamber that she has built. Be of good cheer, O skilled in seafaring, whether thou sail to the Syrtis or the Sicilian shingle: only by the altars of Priapus of the Anchorage burn a gurnard or ruddy wrasse.

3

Let one call from the stern on Zeus of the Fair Wind for guide on his road, shaking out sail against the forestays; whether he runs to the Dark Eddies, where Poseidon rolls his curling wave along the sands, or whether he searches the homeward passage down the

Εἴτε κατ' Αἰγαίην πόντου πλάκα νόστον ἐρευνᾷ,
νείσθω τῷδε βαλὼν ψαιστὰ παρὰ ξοάνῳ·
Ὧδε τὸν εὐάντητον ἀεὶ θεὸν Ἀντιπάτρου παῖς
στῆσε Φίλων ἀγαθῆς σύμβολον εὐπλοΐης.

IV

THE SACRED CITY

MACEDONIUS

Τμώλῳ ὑπ' ἀνθεμόεντι ῥοὴν πάρα Μαίονος Ἕρμου
Σάρδιες ἡ Λυδῶν ἔξοχός εἰμι πόλις.
Μάρτυς ἐγὼ πρώτη γενόμην Διός, οὐ γὰρ ἐλέγχειν
λάθριον υἷα Ῥέης ἤθελον ἡμετέρης·
Αὐτὴ καὶ Βρομίῳ γενόμην τροφός, ἐν δὲ κεραυνῷ
ἔδρακον εὐρυτέρῳ φωτὶ φαεινόμενον·
Πρώταις δ' ἡμετέρῃσιν ἐν ὀργάσιν οἰνάδ' ὀπώρην
οὔθατος ἐκ βοτρύων ξανθὸς ἄμελξε θεός.
Πάντα με κοσμήσαντο, πολὺς δέ με πολλάκις αἰὼν
ἄστεσιν ὀλβίστοις εὗρε μεγαιρομένην.

V

HERMES OF THE WAYS

AUTHOR UNKNOWN

Τῇδ' ὑπὸ τὴν ἄρκευθον ἴτ' ἀμπαύοντες, ὁδῖται,
γυῖα παρ' Ἑρμείᾳ σμικρὸν ὁδοῦ φύλακι,

Aegean sea-plain, let him lay honey-cakes by this image, and so go his way; here Philon, son of Antipater, set up the ever-gracious god for pledge of fair and fortunate voyaging.

4

Beneath flowering Tmolus, by the stream of Maeonian Hermus, am I, Sardis, capital city of the Lydians. I was the first who bore witness for Zeus; for I would not betray the hidden child of our Rhea. I too was nurse of Bromius, and saw him amid the thunder-flash shining with broader radiance; and first on our slopes the golden-haired god pressed the harvest of wine out of the breasts of the grape. All grace has been given me, and many a time has many an age found me envied by the happiest cities.

5

Go and rest your limbs here for a little under the juniper, O wayfarers, by Hermes, Guardian of the Way, not in crowds, but

Μὴ φύρδαν, ὅσσοι δὲ βαρεῖ γόνυ κάμνετε μόχθῳ
καὶ δίψᾳ δολιχὰν οἶμον ἀνυσσάμενοι·
Πνοιὴ γὰρ καὶ θῶκος εὔσκιος, ἅ θ' ὑπὸ πέτρᾳ
πίδαξ εὐνήσει γυιοβαρῆ κάματον,
Ἔνδιον δὲ φυγόντες ὀπωρινοῦ κυνὸς ἆσθμα,
ὡς θέμις, Ἑρμείην εἰνόδιον τίετε.

VI

SACRED NURSERIES OF YOUTH

NICIAS

Εἰνοσίφυλλον ὄρος Κυλλήνιον αἰπὺ λελογχὼς
τῇδ' ἕστηκ' ἐρατοῦ γυμνασίου μεδέων
Ἑρμῆς, ᾧ ἔπι παῖδες ἀμάρακον ἠδ' ὑάκινθον
πολλάκι, καὶ θαλεροὺς θῆκαν ἴων στεφάνους.

VII

PAN OF THE SEA-CLIFF

ARCHIAS

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην
Πᾶνα, τὸν εὐόρμων τῇδ' ἔφορον λιμένων,
Οἱ γριπῆες ἔθεντο· μέλω δ' ἐγὼ ἄλλοτε κύρτοις
ἄλλοτε δ' αἰγιαλοῦ τοῦδε σαγηνοβόλοις·
Ἀλλὰ παράπλει, ξεῖνε, σέθεν δ' ἐγὼ οὕνεκα ταύτης
εὐποΐης πέμψω πρηὺν ὄπισθε νότον.

those of you whose knees are tired with heavy toil and thirst, after traversing a long road; for there a breeze and a shady seat and the fountain under the rock will lull your toil-wearied limbs; and having so escaped the midday breath of the autumnal dogstar, pay his due honour to Hermes of the Ways.

6

I, who inherit the tossing mountain-forests of steep Cyllene, stand here guarding the pleasant playing fields, Hermes, to whom boys often offer marjoram and hyacinths and fresh garlands of violets.

7

Me, Pan, the fishermen placed upon this holy cliff, Pan of the seashore, the watcher here over the fair anchorages of the harbour; and I take care now of the baskets and again of the trawlers off this shore. Sail by, O stranger, and in requital of this good service of theirs I will send behind thee a gentle south wind.

VIII

THE SPIRIT OF THE SEA

ARCHIAS

Βαιὸς ἰδεῖν ὁ Πρίηπος ἐπαιγιαλίτιδα ναίω
χηλήν, Βιθύνας νάσου ἐναντιπέρας,
Φοξός, ἄπους, οἷόν κεν ἐρημαίῃσιν ἐπ' ἀκταῖς
ξέσσειαν μογερῶν υἱέες ἰχθυβόλων·
Ἀλλ' ἤν τις γριπεύς με βοηθόον ἢ καλαμευτὴς
φωνήσῃ, πνοιῆς ἵεμαι ὀξύτερος·
Λεύσσω καὶ τὰ θέοντα καθ' ὕδατος· ἦ γὰρ ἀπ' ἔργων
δαίμονες, οὐ μορφᾶς, γνωστὸν ἔχουσι τύπον.

IX

THE GUARDIAN OF THE CHASE

SATYRUS

Εἴτε σύ γ' ὀρνεόφοιτον ὑπὲρ καλαμῖδα παλύνας
ἰξῷ ὀρειβατέεις, εἴτε λαγοκτονέεις,
Πᾶνα κάλει· κυνὶ Πὰν λασίου ποδὸς ἴχνια φαίνει,
σύνθεσιν ἀκλινέων Πὰν ἀνάγει καλάμων.

X

THE HUNTER GOD

LEONIDAS OF TARENTUM

Εὐάγρει λαγόθηρα, καὶ εἰ πετεεινὰ διώκων
ἰξευτὴς ἥκεις τοῦθ' ὑπὸ δισσὸν ὄρος,

8

Small to see am I Priapus who inhabit this spit of shore opposite the Bithynian island, sharp-headed, footless, such an one as upon lonely beaches might be carved by the sons of toiling fishermen. But if any basket-fisher or angler call me to succour, I rush fleeter than the blast: I espy even the creatures that run under water: for truly the form of godhead is known from deeds, not from shape.

9

Whether thou goest on the hill with lime smeared over thy fowler's reed, or whether thou killest hares, call on Pan; Pan shows the hound the prints of the furry foot, Pan raises the stiff-jointed lime-twigs.

10

Fair fall thy chase, O hunter of hares, and thou fowler who

Κἀμὲ τὸν ὑλωρὸν ἀπὸ κρημνοῖο βόασον
Πᾶνα· συναγρεύω καὶ κυσὶ καὶ καλάμοις.

XI

FORTUNA PARVULORUM

PERSES

Κἀμὲ τὸν ἐν σμικροῖς ὀλίγον θεὸν ἢν ἐπιβώσῃς
εὐκαίρως, τεύξῃ· μὴ μεγάλων δὲ γλίχου·
Ὡς ἅ γε δημοτέρων δύναται θεὸς ἀνδρὶ πενέστῃ
δωρεῖσθαι, τούτων κύριός εἰμι Τύχων.

XII

THE PRAYERS OF THE SAINTS

ADDAEUS

Ἢν παρίῃς ἥρωα, Φιλοπρήγμων δὲ καλεῖται,
πρόσθε Ποτιδαίης κείμενον ἐν τριόδῳ,
Εἰπεῖν οἷον ἐπ' ἔργον ἄγεις πόδας· εὐθὺς ἐκεῖνος
εὑρήσει σὸν σοὶ πρήξιος εὐκολίην.

XIII

SAVED BY FAITH

LEONIDAS OF TARENTUM

Τὴν μικρήν με λέγουσι, καὶ οὐκ ἴσα ποντοπορεύσαις
νανσὶ διϊθύνειν ἄτρομον εὐπλοΐην,

comest pursuing the winged people beneath this double hill; and cry thou to me, Pan, the guardian of the wood from my cliff; I join the chase with both hounds and reeds.

11

Even me the little god of small things if thou call upon in due season thou shalt find; but ask not for great things; since whatsoever a god of the commons can give to a labouring man, of this I, Tychon, have control.

12

If thou pass by the hero (and he is called Philopregmon) who lies by the cross-roads in front of Potidaea, tell him to what work thou leadest thy feet; straightway will he, being by thee, make thy business easy.

13

They call me the little one, and say I cannot go straight and

Οὐκ ἀπόφημι δ' ἐγώ· βραχὺ μὲν σκάφος· ἀλλὰ θαλάσσῃ
πᾶν ἴσον· οὐ μέτρων ἡ κρίσις ἀλλὰ τύχης.
Ἔστω πηδαλίοις ἑτέρη πλέον· ἄλλο γὰρ ἄλλῃ
θάρσος· ἐγὼ δ' εἴην δαίμοσι σωζομένη.

XIV

THE SERVICE OF GOD

AUTHOR UNKNOWN

Τὴν Διὸς ἀμφίπολόν με Χελιδόνα, τὴν ἐπὶ βωμοῖς
σπένδειν ἀθανάτων γρῆϋν ἐπισταμένην,
Εὔτεκνον, ἀστονάχητον, ἔχει τάφος· οὐ γὰρ ἀμαυρῶς
δαίμονες ἡμετέρην ἔβλεπον εὐσεβίην.

XV

BEATI MUNDO CORDE

AUTHOR UNKNOWN

Ἁγνὸν χρὴ νηοῖο θυώδεος ἐντὸς ἰόντα
ἔμμεναι· ἁγνείη δ' ἔστι φρονεῖν ὅσια.

fearless on a prosperous voyage like ships that sail out to sea; and I deny it not; I am a little boat, but to the sea all is equal; fortune, not size, makes the difference. Let another be better-ruddered; for some put their confidence in this and some in that; but may my salvation be of God.

14

Me Chelidon, priestess of Zeus, an aged woman well-skilled to make libation on the altars of the immortals, happy in my children, free from grief, the tomb holds; for with no shadow in their eyes the gods saw my piety.

15

He who enters the incense-filled temple must be holy; and holiness is to have a pure mind.

XVI

THE WATER OF PURITY

AUTHOR UNKNOWN

Ἁγνὰς χεῖρας ἔχων καὶ νοῦν καὶ γλῶτταν ἀληθῆ
εἴσιθι μὴ λουτροῖς ἀλλὰ νόῳ καθαρός·
Ἀρκεῖ γάρ θ' ὁσίοις ῥανὶς ὕδατος, ἄνδρα δὲ φαῦλον
οὐδ' ἂν ὁ πᾶς λοῦσαι χεύμασιν Ὠκεανός.

XVII

THE GREAT MYSTERIES

CRINAGORAS

Εἰ καὶ σοὶ ἑδραῖος ἀεὶ βίος, οὐδὲ θάλασσαν
ἔπλως χερσαίας τ' οὐκ ἐπάτησας ὁδούς,
Ἔμπης Κεκροπίης ἐπιβήμεναι, ὄφρ' ἂν ἐκείνας
Δήμητρος μεγάλας νύκτας ἴδῃς ἱερῶν,
Τῶν ἄπο κὴν ζωοῖσιν ἀκηδέα, κεὖτ' ἂν ἵκηαι
ἐς πλεόνων, ἕξεις θυμὸν ἐλαφρότερον.

16

With hallowed hands, with true mind and tongue, enter in, pure not by baths but in spirit; for the holy a sprinkling of water suffices; but a wicked man the whole ocean cannot wash in its floods.

17

Though thy life be fixed in one seat, and thou sailest not the sea nor treadest the roads on dry land, yet by all means go to Attica that thou mayest see those great nights of the worship of Demeter; whereby thou shalt possess thy soul without care among the living, and lighter when thou must go to the place that awaiteth all.

VI
NATURE

I

THE GARDEN GOD

AUTHOR UNKNOWN

Μή με τὸν ἐκ Λιβάνοιο λέγε, ξένε, τὸν φιλοκώμων
  τερπόμενον νυχίοις ἠϊθέων ὀάροις·
Βαιὸς ἐγὼ νύμφης ἀπὸ γείτονος ἀγροιώτης
  μοῦνον ἐποτρύνων ἔργα φυτοσκαφίης,
Ἔνθεν ἀπ' εὐκάρπου με φίλης ἔστεψαν ἀλωῆς
  τέσσαρες Ὡράων ἐκ πισύρων στέφανοι.

II

PAN'S PIPING

ALCAEUS OF MESSENE

Ἔμπνει Πὰν λαροῖσιν ὀρειβάτα χείλεσι μοῦσαν,
  ἔμπνει ποιμενίῳ τερπόμενος δόνακι,
Εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνῳδοῦ
  κλάζε κατιθύνων ῥήματος ἁρμονίην·
Ἀμφὶ δὲ σοί, ῥυθμοῖο κατὰ κρότον, ἔνθεον ἴχνος
  ῥησσέσθω Νύμφαις ταῖσδε μεθυδριάσιν.

1

Call me not him who comes from Libanus, O stranger, who delights in the talk of young men love-making by night; I am small and a rustic, born of a neighbour-nymph, and all my business is the delver's labour; whence four garlands at the hands of the four Seasons crown me from the beloved fruitful garden.

2

Breathe music, O Pan that goest on the mountains, with thy sweet lips, breathe delight into thy pastoral reed, pouring song from the musical pipe, and make the melody sound in tune with the choral words; and about thee to the pulse of the rhythm let the inspired feet of these water-nymphs keep falling free.

III

THE HIDDEN SPRING

LEONIDAS OF TARENTUM

Μὴ σύ γε ποιονόμοιο περίπλεον ἰλύος ὧδε
τοῦτο χαραδραίης θερμόν, ὁδῖτα, πίῃς,
Ἀλλὰ μολὼν μάλα τυτθὸν ὑπὲρ δαμαλήβοτον ἄκραν
κεῖσέ γε πὰρ κείνᾳ ποιμενίᾳ πίτυϊ
Εὑρήσεις κελαρύζον ἐϋκρήνου διὰ πέτρης
νᾶμα Βορειαίης ψυχρότερον νιφάδος.

IV

THE MEADOW AT NOON

AUTHOR UNKNOWN

Τᾷδε κατὰ χλοεροῖο ῥιφεὶς λειμῶνος, ὁδῖτα,
ἄμπαυσον μογεροῦ μαλθακὰ γυῖα κόπου,
Ἡχί σε καὶ Ζεφύροιο τινασσομένη πίτυς αὔραις
θέλξει, τεττίγων εἰσαΐοντα μέλος,
Χὠ ποιμὴν ἐν ὄρεσσι μεσαμβρινὸν ἀγχόθι παγᾶς
συρίσδων λασίας θάμνῳ ὕπο πλατάνου·
Καύματ' ὀπωρινοῖο φυγὼν κυνὸς αἶπος ἀμείψεις
αὔριον· εὖ τόδε σοὶ Πανὶ λέγοντι πιθοῦ.

3

Drink not here, traveller, from this warm pool in the brook, full of mud stirred by the sheep at pasture; but going a very little way over the ridge where the heifers are grazing, there by yonder pastoral stone-pine thou wilt find bubbling through the fountained rock a spring colder than northern snow.

4

Here fling thyself down on the grassy meadow, O traveller, and rest thy relaxed limbs from painful weariness; since here also, as thou listenest to the cicalas' tune, the stone-pine trembling in the wafts of west wind will lull thee, and the shepherd on the mountains piping at noon nigh the spring under a copse of leafy plane: so escaping the ardours of the autumnal dogstar thou wilt cross the height to-morrow; trust this good counsel that Pan gives thee.

V

BENEATH THE PINE

PLATO

Ὑψίκομον παρὰ τάνδε καθίζεο φωνήεσσαν
φρίσσουσαν πεύκην κλῶνας ὑπὸ Ζεφύροις,
Καί σοι καχλάζουσιν ἐμοῖς παρὰ νάμασι σύριγξ
θελγομένων ἄξει κῶμα κατὰ βλεφάρων.

VI

WOOD-MUSIC

AUTHOR UNKNOWN

Ἔρχεο καὶ κατ' ἐμὰν ἵζευ πίτυν, ἃ τὸ μελιχρὸν
πρὸς μαλακοὺς ἠχεῖ κεκλιμένα Ζεφύρους·
Ἠνίδε καὶ κρούνισμα μελισταγές, ἔνθα μελίσδων
ἡδὺν ἐρημαίοις ὕπνον ἄγω καλάμοις.

VII

THE PLANE-TREE ON HYMETTUS

HERMOCREON

Ἵζευ ὑπὸ σκιερὰν πλάτανον, ξένε, τάνδε παρέρπων
ἇς ἁπαλῷ Ζέφυρος πνεύματι φύλλα δονεῖ,
Ἔνθα με Νικαγόρας κλυτὸν εἵσατο Μαιάδος Ἑρμᾶν
ἀγροῦ καρποτόκου ῥύτορα καὶ κτεάνων.

5

Sit down by this high-foliaged voiceful pine that rustles her branches beneath the western breezes, and beside my chattering waters Pan's pipe shall bring drowsiness down on thy enchanted eyelids.

6

Come and sit under my stone-pine that murmurs deliciously as it bends to the soft western breeze; and lo this honey-dropping fountain, where playing on my lonely reeds I bring sweet sleep.

7

Sit down, stranger, as thou passest by, under this shady plane, whose leaves flutter in the soft breath of the west wind, where Nicagoras consecrated me, the renowned Hermes son of Maia, protector of his orchard-close and cattle.

VIII

THE GARDEN OF PAN

PLATO

Σιγάτω λάσιον Δρυάδων λέπας, οἵ τ' ἀπὸ πέτρας
κρουνοί, καὶ βληχὴ πουλυμιγὴς τοκάδων,
Αὐτὸς ἐπεὶ σύριγγι μελίσδεται εὐκελάδῳ Πὰν
ὑγρὸν ἱεὶς ζευκτῶν χεῖλος ὑπὲρ καλάμων,
Αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο
Ὑδριάδες Νύμφαι, Νύμφαι Ἁμαδρυάδες.

IX

THE FOUNTAIN OF LOVE

MARIANUS

Τᾷδ' ὑπὸ τὰς πλατάνους ἁπαλῷ τετρυμένος ὕπνῳ
εὗδεν Ἔρως, Νύμφαις λαμπάδα παρθέμενος·
Νύμφαι δ' ἀλλήλῃσι· τί μέλλομεν; αἴθε δὲ τούτῳ
σβέσσαμεν, εἶπον, ὁμοῦ πῦρ κραδίης μερόπων.
Λαμπὰς δ' ὡς ἔφλεξε καὶ ὕδατα, θερμὸν ἐκεῖθεν
Νύμφαι Ἐρωτιάδες λουτροχοεῦσιν ὕδωρ.

8

Let the shaggy cliff of the Dryads be silent, and the springs welling from the rock, and the many-mingled bleating of the ewes; for Pan himself makes music on his melodious pipe, running his supple lip over the joined reeds; and around him stand up to dance with glad feet the water-nymphs and the nymphs of the oakwood.

9

Here beneath the plane-trees, overborne by soft sleep, Love slumbered, giving his torch to the Nymphs' keeping; and the Nymphs said one to another, 'Why do we delay? and would that with this we might have quenched the fire in the heart of mortals.' But now, the torch having kindled even the waters, the amorous Nymphs pour hot water thence into the bathing pool.

X

ON THE LAWN

COMETAS

Πὰν φίλε, πηκτίδα μίμνε τεοῖς ἐπὶ χείλεσι σύρων,
Ἠχὼ γὰρ δήεις τοῖσδ' ἐνὶ θειλοπέδοις.

XI

THE SINGING STONE

AUTHOR UNKNOWN

Τόν με λίθον μέμνησο τὸν ἠχήεντα παρέρπων
Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμει
Ἀλκάθοος, τότε Φοῖβος ἐπωμαδὸν ἦρε δομαῖον
λᾶα, Λυκωρείην ἐνθέμενος κιθάρην,
Ἔνθεν ἐγὼ λυράοιδος· ὑποκρούσας δέ με λεπτῇ
χερμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.

XII

THE WOODLAND WELL

AUTHOR UNKNOWN

Ἀέναον Καθαρήν με παρερχομένοισιν ὁδίταις
πηγὴν ἀμβλύζει γειτονέουσα νάπη,
Πάντη δ' εὖ πλατάνοισι καὶ ἡμεροθάλλεσι δάφναις
ἔστεμμαι, σκιερὴν ψυχομένη κλισίην·

10

Dear Pan, abide here, drawing the pipe over thy lips, for thou wilt find Echo on these sunny greens.

11

Remember me the singing stone, thou who passest by Nisaea; for when Alcathous was building his bastions, then Phoebus lifted on his shoulder a stone for the house, and laid down on me his Delphic harp; thenceforth I am lyre-voiced: strike me lightly with a little pebble, and carry away witness of my boast.

12

I the ever-flowing Clear Fount gush forth for by-passing wayfarers from the neighbouring dell; and on every side I am bordered well with planes and soft-bloomed laurels, and make coolness and

Τοὔνεκα μή με θέρευς παραμείβεο· δίψαν ἀλαλκὼν
ἄμπαυσον παρ' ἐμοὶ καὶ κόπον ἡσυχίῃ.

XIII

ASLEEP IN THE WOOD

THEOCRITUS

Εὕδεις φυλλοστρῶτι πέδῳ, Δάφνι, σῶμα κεκμακὸς
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη·
Ἀγρεύει δὲ τὺ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος
κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος
Ἄντρον ἔσω στείχοντες ὁμόρροθοι· ἀλλὰ τὺ φεῦγε,
φεῦγε, μεθεὶς ὕπνου κῶμα κατειβόμενον.

XIV

THE ORCHARD-CORNER

ANYTE

Ἑρμᾶς τᾷδ' ἕστακα παρ' ὄρχατον ἠνεμόεντα
ἐν τριόδοις, πολιᾶς ἐγγύθεν ἀϊόνος,
Ἀνδράσι κεκμηῶσιν ἔχων ἄμπαυσιν ὁδοῖο·
ψυχρὸν δ' ἀχραὲς κράνα ὕδωρ προχέει.

shade to lie in. Therefore pass me not by in summer; rest by me in quiet, ridding thee of thirst and weariness.

13

Thou sleepest on the leaf-strewn floor, Daphnis, resting thy weary body; and the hunting-stakes are freshly set on the hills; and Pan pursues thee, and Priapus who binds the yellow-flowering ivy on his lovely head, passing side by side into the cave; flee thou, flee, shaking off the dropping drowsiness of slumber.

14

I, Hermes, stand here by the windy orchard in the cross-ways nigh the grey sea-shore, giving rest on the way to wearied men; and the fountain wells forth cold stainless water.

XV

PASTORAL SOLITUDE

SATYRUS

Ποιμενίαν ἄγλωσσος ἀν' ὀργάδα μέλπεται Ἀχὼ
ἀντίθρουν πτανοῖς ὑστερόφωνον ὄπα.

XVI

TO A BLACKBIRD SINGING

MARCUS ARGENTARIUS

Μηκέτι νῦν μινύριζε παρὰ δρυΐ, μηκέτι φώνει
κλωνὸς ἐπ' ἀκροτάτου, κόσσυφε, κεκλιμένος·
Ἐχθρόν σοι τόδε δένδρον· ἐπείγεο δ' ἄμπελος ἔνθα
ἀντέλλει γλαυκῶν σύσκιος ἐκ πετάλων·
Κείνης ταρσὸν ἔρεισον ἐπὶ κλάδον ἀμφί τ' ἐκείνῃ
μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδον·
Δρῦς γὰρ ἐπ' ὀρνίθεσσι φέρει τὸν ἀνάρσιον ἰξόν,
ἁ δὲ βότρυν· στέργει δ' ὑμνοπόλους Βρόμιος.

XVII

UNDER THE OAK

ANTIPHILUS

Κλῶνες ἀπηόριοι ταναῆς δρυός, εὔσκιον ὕψος
ἀνδράσιν ἄκρητον καῦμα φυλασσομένοις,

15

Tongueless Echo along this pastoral slope makes answering music to the birds with repeating voice.

16

No longer now warble on the oak, no longer sing, O blackbird, sitting on the topmost spray; this tree is thine enemy; hasten where the vine rises in clustering shade of silvered leaves; on her bough rest the sole of thy foot, around her sing and pour the shrill music of thy mouth; for the oak carries mistletoe baleful to birds, but she the grape-cluster; and the Wine-god cherishes singers.

17

Lofty-hung boughs of the tall oak, a shadowy height over men that take shelter from the fierce heat, fair-foliaged, closer-roofing

VIII

BEAUTY

I

SUMMER NOON

MELEAGER

Εἰνόδιον στείχοντα μεσαμβρινὸν εἶδον Ἄλεξιν
ἄρτι κόμαν καρπῶν κειρομένου θέρεος,
Διπλαῖ δ' ἀκτῖνές με κατέφλεγον, αἱ μὲν Ἔρωτος
παιδὸς ἀπ' ὀφθαλμῶν, αἱ δὲ παρ' ἠελίου·
Ἀλλ' ἃς μὲν νὺξ αὖθις ἐκοίμισεν, ἃς δ' ἐν ὀνείροις
εἴδωλον μορφῆς μᾶλλον ἀνεφλόγισεν·
Λυσίπονος δ' ἑτέροις ἐπ' ἐμοὶ πόνον ὕπνος ἔτευξεν,
ἔμπνουν πῦρ ψυχῇ κάλλος ἀπεικονίσας.

II

IN THE FIELD-PATH

RHIANUS

Ἦ ῥά νύ τοι, Κλεόνικε, δι' ἀτραπιτοῖο κίοντι
στεινῆς ἠντήσανθ' αἱ λιπαραὶ Χάριτες

I

I saw Alexis at noon walking on the way, when summer was just cutting the tresses of the cornfields; and double rays burned me; these of Love from the boy's eyes, and those from the sun. But those night allayed again, while these in dreams the phantom of a form kindled yet higher; and Sleep, the releaser of toil for others, brought toil upon me, fashioning the image of beauty in my soul, a breathing fire.

2

Surely, O Cleonicus, the lovely Graces met thee going along the narrow field-path, and clasped thee close with their rose-like hands,

P

Καί σε ποτὶ ῥοδέῃσιν ἐπηχύναντο χέρεσσιν,
κοῦρε, πεποίησαι δ' ἡλίκος ἐσσὶ χάρις.
Τηλόθι μοι μάλα χαῖρε· πυρὸς δ' οὐκ ἀσφαλὲς ἆσσον
ἕρπειν αὐηρήν, ὦ φίλος, ἀνθέρικα.

III

THE NEW LOVE

MELEAGER

Ἀρνεῖται τὸν Ἔρωτα τεκεῖν ἡ Κύπρις ἰδοῦσα
ἄλλον ἐν ἠϊθέοις Ἵμερον Ἀντίοχον·
Ἀλλά, νέοι, στέργοιτε νέον Πόθον· ἦ γὰρ ὁ κοῦρος
εὕρηται κρείσσων οὗτος Ἔρωτος Ἔρως.

IV

CONTRA MUNDUM

CALLIMACHUS

Ἔγχει καὶ πάλιν εἰπὲ Διοκλέος, οὐδ' Ἀχελῷος
κείνου τῶν ἱερῶν αἰσθάνεται κυάθων·
Καλὸς ὁ παῖς, Ἀχελῷε, λίην καλός· εἰ δέ τις οὐχὶ
φησίν, ἐπισταίμην μοῦνος ἐγὼ τὰ καλά.

O boy, and thou wert made all grace. Hail to thee from afar; but it is not safe, O my dear, for the dry asphodel stalk to pass too near the fire.

3

The Cyprian denies that she bore Love, seeing Antiochus among the youths, another Desire; then O you who are young, cherish the new Longing; for assuredly this boy is found a Love stronger than Love.

4

Pour in and say again, 'Diocles'; nor does Acheloüs touch the cups consecrated to him; fair is the boy, O Acheloüs, exceeding fair; and if any one says no, let me be alone in my judgment of beauty.

V

THE KISS

PLATO

Τὴν ψυχήν, Ἀγάθωνα φιλῶν, ἐπὶ χείλεσιν ἔσχον·
ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη.

VI

THE FLOWER OF COS

MELEAGER

Εἰκόνα μὲν Παρίην ζωογλύφος ἄνυσ' Ἔρωτος
Πραξιτέλης, Κύπριδος παῖδα τυπωσάμενος,
Νῦν δ' ὁ θεῶν κάλλιστος Ἔρως ἔμψυχον ἄγαλμα
αὐτὸν ἀπεικονίσας ἔπλασε Πραξιτέλην,
Ὄφρ' ὁ μὲν ἐν θνατοῖς, ὁ δ' ἐν αἰθέρι φίλτρα βραβεύῃ,
γῆς θ' ἅμα καὶ μακάρων σκηπτροφορῶσι Πόθοι.
Ὀλβίστη Μερόπων ἱερὰ πόλις, ἃ θεόπαιδα
καινὸν Ἔρωτα νέων θρέψεν ὑφαγεμόνα.

VII

THE STAR-GAZER

PLATO

Ἀστέρας εἰσαθρεῖς Ἀστὴρ ἐμός· εἴθε γενοίμην
οὐρανός, ὡς πολλοῖς ὄμμασιν εἰς σὲ βλέπω.

5

Kissing Agathon, I stayed my soul at my lips, while it rose, poor wretch, as fain to cross over.

6

Praxiteles the sculptor made a Parian image of Love, moulding the Cyprian's son; but now Love, the most beautiful of the gods, imaging himself, has fashioned a breathing statue, Praxiteles, that the one among mortals and the other in heaven may have all love-charms in control, and at once on earth and among the immortals they may bear the sceptres of Desire. Most happy the sacred city of the Meropes, which nurtured as prince of her youth the god-born new Love.

7

On the stars thou gazest, my Star; would I were heaven to look at thee with many eyes.

VIII

THE SUN OF TYRE

MELEAGER

Ἁβρούς, ναὶ τὸν Ἔρωτα, τρέφει Τύρος· ἀλλὰ Μυΐσκος
ἔσβεσεν ἐκλάμψας ἀστέρας ἠέλιος.

IX

THE LODESTAR

MELEAGER

Ἐν σοὶ τἀμά, Μυΐσκε, βίου πρυμνήσι' ἀνῆπται·
ἐν σοὶ καὶ ψυχῆς πνεῦμα τὸ λειφθὲν ἔτι·
Ναὶ γὰρ δὴ τὰ σά, κοῦρε, τὰ καὶ κωφοῖσι λαλεῦντα
ὄμματα, ναὶ μὰ τὸ σὸν φαιδρὸν ἐπισκύνιον,
Ἤν μοι συννεφὲς ὄμμα βάλῃς ποτέ, χεῖμα δέδορκα,
ἢν δ' ἱλαρὸν βλέψῃς, ἡδὺ τέθηλεν ἔαρ.

X

LAUREL AND HYACINTH

MELEAGER

Αἰπολικαὶ σύριγγες ἐν οὔρεσι μηκέτι Δάφνιν
φωνεῖτ', αἰγιβάτῃ Πανὶ χαριζόμεναι,
Μηδὲ σὺ τὸν στεφθέντα, λύρη Φοίβοιο προφῆτι,
δάφνῃ παρθενίῃ μέλφ' Ὑάκινθον ἔτι·

8

Delicate, so help me Love, are the fosterlings of Tyre; but Myïscus blazes out and quenches them all as the sun the stars.

9

On thee, Myïscus, the cables of my life are fastened: in thee is the very breath of my soul, what is left of it; for by thine eyes, O boy, that speak even to the deaf, and by thy shining brow, if thou ever dost cast a clouded glance on me, I gaze on winter, and if thou lookest joyously, sweet spring bursts into bloom.

10

O pastoral pipes, no longer sing of Daphnis on the mountains, to pleasure Pan the lord of the goats; neither do thou, O lyre interpretress of Phoebus, any more chant Hyacinthus chapleted

Ἦν γὰρ ὅτ' ἦν Δάφνις μὲν Ὀρειάσι, σοὶ δ' Ὑάκινθος
τερπνός· νῦν δὲ πόθων σκῆπτρα Δίων ἐχέτω.

XI

THE QUEST OF PAN

GLAUCUS

Νύμφαι, πευθομένῳ φράσατ' ἀτρεκές, εἰ παροδεύων
Δάφνις τὰς λευκὰς ὧδ' ἀνέπαυσ' ἐρίφους.
Ναὶ ναί, Πὰν συρικτά, καὶ εἰς αἴγειρον ἐκείναν
σοί τι κατὰ φλοιοῦ γράμμ' ἐκόλαψε λέγειν·
Πάν, Πάν, πρὸς Μαλέαν, πρὸς ὄρος Ψωφίδιον ἔρχευ·
ἵξοῦμαι. Νύμφαι χαίρετ', ἐγὼ δ' ὑπάγω.

XII

THE AUTUMN BOWER

MNASALCAS

Ἄμπελε, μήποτε φύλλα χαμαὶ σπεύδουσα βαλέσθαι
δείδιας ἑσπέριον Πλειάδα δυομέναν;
Μεῖνον ἐπ' Ἀντιλέοντι πεσεῖν ὑπὸ τὶν γλυκὺν ὕπνον,
ἐς τότε τοῖς καλοῖς πάντα χαριζομένα.

with maiden laurel; for time was when Daphnis was delightful to the mountain-nymphs, and Hyacinthus to thee; but now let Dion hold the sceptre of the Desires.

11

Nymphs, tell me true when I inquire if Daphnis passing by rested his white kids here.—Yes, yes, piping Pan, and carved in the bark of yonder poplar a letter to say to thee, 'Pan, Pan, come to Malea, to the Psophidian mount; I will be there.'—Farewell, Nymphs, I go.

12

Vine, that hastenest so to drop thy leaves to earth, fearest thou then the evening setting of the Pleiad? abide for sweet sleep to fall on Antileon beneath thee, giving all grace to beauty until then.

XIII

AN ASH IN THE FIRE

MELEAGER

Ἤδη μὲν γλυκὺς ὄρθρος· ὁ δ' ἐν προθύροισιν ἄϋπνος
Δᾶμις ἀποψύχει πνεῦμα τὸ λειφθὲν ἔτι
Σχέτλιος Ἡράκλειτον ἰδών· ἔστη γὰρ ὑπ' αὐγὰς
ὀφθαλμῶν βληθεὶς κηρὸς ἐς ἀνθρακίην.
Ἀλλά μοι ἔγρεο Δᾶμι, δυσάμμορε· καὐτὸς Ἔρωτος
ἕλκος ἔχων ἐπὶ σοῖς δάκρυσι δακρυχέω.

XIV

FAREWELL

MELEAGER

Οὐκέθ' ὁμοῦ χιμάροισιν ἔχειν βίον, οὐκέτι ναίειν
ὁ τραγόπους ὀρέων Πὰν ἐθέλω κορυφάς.
Τί γλυκύ μοι, τί ποθεινὸν ἐν οὔρεσιν; ὤλετο Δάφνις,
Δάφνις ὃς ἡμετέρῃ πῦρ ἔτεκε κραδίῃ.
Ἄστυ τόδ' οἰκήσω· θηρῶν δέ τις ἄλλος ἐπ' ἄγρην
στελλέσθω· τὰ πάροιθ' οὐκέτι Πανὶ φίλα.

Now grey dawn is sweet; but sleepless in the doorway Damis swoons out all that is left of his breath, unhappy, having but seen Heracleitus; for he stood under the beams of his eyes as wax cast among the embers; yet arise, I pray thee, luckless Damis; even myself I bear Love's wound and shed tears over thy tears.

14

No longer will I, goat-foot Pan, live among the flocks, no longer inhabit the hill-tops: what is there sweet, what desirable on the hills? Daphnis is dead, Daphnis who kindled the fire in my heart. I will dwell here in the city; let others array them for the chase: what was dear to Pan is dear to him no more.

IX

FATE AND CHANGE

I

THE FLOWER OF YOUTH

MARCUS ARGENTARIUS

Ἰσιὰς ἡδύπνευστε, καὶ εἰ δεκάκις μύρον εὕδεις,
 ἔγρεο καὶ δέξαι χερσὶ φίλαις στέφανον
Ὃν νῦν μὲν θάλλοντα, μαραινόμενον δὲ πρὸς ἠῶ
 ὄψεαι, ὑμετέρης σύμβολον ἡλικίης.

II

THE MAIDEN'S POSY

RUFINUS

Πέμπω σοί, Ῥοδόκλεια, τόδε στέφος, ἄνθεσι καλοῖς
 αὐτὸς ὑφ' ἡμετέραις πλεξάμενος παλάμαις·
Ἔστι κρίνον ῥοδέη τε κάλυξ νοτερή τ' ἀνεμώνη
 καὶ νάρκισσος ὑγρὸς καὶ κυαναυγὲς ἴον·
Ταῦτα στεψαμένη λῆξον μεγάλαυχος ἐοῦσα·
 ἀνθεῖς καὶ λήγεις καὶ σὺ καὶ ὁ στέφανος.

I

Sweet-breathed Isias, though thy sleep be tenfold spice, awake and take this garland in thy dear hands, which, blooming now, thou wilt see withering at daybreak, the likeness of a maiden's prime.

2

I send thee, Rhodocleia, this garland, which myself have twined of fair flowers beneath my hands; here is lily and rose-chalice and moist anemone, and soft narcissus and dark-glowing violet; garlanding thyself with these, cease to be proud-minded; even as the garland thou also dost flower and fall.

III

WITHERED BLOSSOMS

STRATO

Εἰ κάλλει καυχᾷ, γίγνωσχ' ὅτι καὶ ῥόδον ἀνθεῖ,
ἀλλὰ μαρανθὲν ἄφνω σὺν κοπρίοις ἐρίφη·
Ἄνθος γὰρ καὶ κάλλος ἴσον χρόνον ἐστὶ λαχόντα,
ταῦτα δ' ὁμῇ φθονέων ἐξεμάρανε χρόνος.

IV

ROSE AND THORN

AUTHOR UNKNOWN

Τὸ ῥόδον ἀκμάζει βαιὸν χρόνον· ἢν δὲ παρέλθῃ
ζητῶν εὑρήσεις οὐ ῥόδον ἀλλὰ βάτον.

V

THE BIRD OF TIME

THYMOCLES

Μέμνῃ που, μέμνῃ ὅτε τοι ἔπος ἱερὸν εἶπον·
ὥρη κάλλιστον, χὤρη ἐλαφρότατον·
Ὥρην οὐδ' ὁ τάχιστος ἐν αἰθέρι παρφθάσει ὄρνις.
νῦν ἴδε πάντ' ἐπὶ γῆς ἄνθεα σεῦ κέχυται.

3

If thou boast in thy beauty, know that the rose too blooms, but quickly being withered, is cast on the dunghill; for blossom and beauty have the same time allotted to them, and both together envious time withers away.

4

The rose is at her prime a little while; which once past, thou wilt find, when thou seekest, no rose, but a thorn.

5

Thou rememberest haply, thou rememberest when I said to thee that holy word, 'The hour is the fairest, the hour the lightest-footed of things; the hour may not be overtaken by the swiftest bird in air.' Now lo! all thy blossoms are shed on the ground.

VI

THE END OF DESIRE

SECUNDUS

Ἡ τὸ πάλαι Λαῒς πάντων βέλος, οὐκέτι Λαῒς
ἀλλ' ἐτέων φανερὴ πᾶσιν ἐγὼ Νέμεσις.
Οὐ μὰ Κύπριν (τί δὲ Κύπρις ἐμοὶ πλέον ἢ ὅσον ὅρκος ;)
γνώριμον οὐδ' αὐτῇ Λαΐδι Λαῒς ἔτι.

VII

HOARDED BEAUTY

STRATO

Εἰ μὲν γηράσκει τὸ καλόν, μετάδος πρὶν ἀπέλθῃ·
εἰ δὲ μένει, τί φοβῇ τοῦθ' ὃ μένει διδόναι ;

VIII

DUST AND ASHES

ASCLEPIADES

Φείδῃ παρθενίης, καὶ τί πλέον ; οὐ γὰρ ἐς Ἅιδην
ἐλθοῦσ' εὑρήσεις τὸν φιλέοντα, κόρη·
Ἐν ζωοῖσι τὰ τερπνὰ τὰ Κύπριδος· ἐν δ' Ἀχέροντι
ὀστέα καὶ σποδιή, παρθένε, κεισόμεθα.

6

I who once was Laïs, an arrow in all men's hearts, no longer Laïs, am plainly to all the Nemesis of years. Ay, by the Cyprian (and what is the Cyprian now to me but an oath to swear by?) not Laïs herself knows Laïs now.

7

If beauty grows old, share it before it be gone; and if it abides, why fear to give away what thou dost keep?

8

Thou hoardest thy maidenhood; and to what profit? for when thou art gone to Hades thou wilt not find a lover, O girl. Among the living are the Cyprian's pleasures; but in Acheron, O maiden, we shall lie bones and dust.

IX

TO-MORROW

MACEDONIUS

Αὔριον ἀθρήσω σε· τὸ δ' οὔ ποτε γίνεται ἡμῖν
ἠθάδος ἀμβολίης αἰὲν ἀεξομένης·
Ταῦτά μοι ἱμείροντι χαρίζεαι, ἄλλα δ' ἐς ἄλλους
δῶρα φέρεις, ἐμέθεν πίστιν ἀπειπαμένη.
Ὄψομαι ἑσπερίη σε. τί δ' ἕσπερός ἐστι γυναικῶν;
γῆρας ἀμετρήτῳ πληθόμενον ῥυτίδι.

X

THE CASKET OF PANDORA

MACEDONIUS

Πανδώρης ὁρόων γελόω πίθον, οὐδὲ γυναῖκα
μέμφομαι, ἀλλ' αὐτῶν τὰ πτερὰ τῶν Ἀγαθῶν·
Ὡς γὰρ ἐπ' Οὐλύμποιο μετὰ χθονὸς ἤθεα πάσης
πωτῶνται, πίπτειν καὶ κατὰ γῆν ὄφελον.
Ἡ δὲ γυνὴ μετὰ πῶμα κατωχρήσασα παρειὰς
ὤλεσεν ἀγλαΐην ὧν ἔφερεν χαρίτων,
Ἀμφοτέρων δ' ἥμαρτεν ὁ νῦν βίος, ὅττι καὶ αὐτὴν
γηράσκουσαν ἔχει, καὶ πίθος οὐδὲν ἔχει.

9

'To-morrow I will look on thee'—but that never comes for us, while the accustomed putting-off ever grows and grows. This is all thy kindness to my longing; but to others thou bearest other gifts, despising my faithful service. 'I will see thee at evening.' And what is the evening of a woman's life? old age full of a million wrinkles.

10

I laugh as I look on the jar of Pandora, nor do I blame the woman, but the wings of the Blessings themselves; for they flutter through the sky over the abodes of all the earth, while they ought to have descended on the ground. But the woman behind the lid, with cheeks grown pallid, has lost the splendour of the beauties that she had, and now our life has missed both ways, because she grows old in it, and the jar is empty.

XI

COMING WINTER

ANTIPATER OF SIDON

Ἤδη τοι φθινόπωρον, Ἐπίκλεες, ἐκ δὲ Βοώτου
ζώνης Ἀρκτούρου λαμπρὸν ὄρωρε σέλας,
Ἤδη καὶ σταφυλαὶ δρεπάνης ἐπιμιμνήσκονται
καί τις χειμερινὴν ἀμφερέφει καλύβην·
Σοὶ δ' οὔτε χλαίνης θερμὴ κροκὺς οὔτε χιτῶνος
ἔνδον· ἀποσκλήσῃ δ' ἀστέρα μεμφόμενος.

XII

NEMESIS

MELEAGER

Ἐφθέγξω, ναὶ Κύπριν, ἃ μὴ θεός, ὦ μέγα τολμᾶν
θυμὲ μαθών· Θήρων σοὶ καλὸς οὐκ ἐφάνη·
Σοὶ καλὸς οὐκ ἐφάνη Θήρων· ἀλλ' αὐτὸς ὑπέστης·
οὐδὲ Διὸς πτήξεις πῦρ τὸ κεραυνοβόλον.
Τοιγὰρ ἰδού, τὸν πρόσθε λάλον προὔθηκεν ἰδέσθαι
δεῖγμα θρασυστομίης ἡ βαρύφρων Νέμεσις.

11

Now is autumn, Epicles, and out of the belt of Bootes the clear splendour of Arcturus has risen; now the grape-clusters take thought of the sickle, and men thatch their cottages against winter; but thou hast neither warm fleecy cloak nor garment indoors, and thou wilt be shrivelled up with cold and curse the star.

12

Thou saidst, by the Cyprian, what not even a god might, O greatly-daring spirit; Theron did not appear fair to thee; to thee Theron did not appear fair; nay, thou wouldst have it so: and thou wilt not quake even before the flaming thunderbolt of Zeus. Wherefore lo! indignant Nemesis hath set thee forth to see, who wert once so voluble, for an example of rashness of tongue.

XIII

THE BLOODY WELL

APOLLONIDES

Ἡ Καθαρὴ (Νύμφαι γὰρ ἐπώνυμον ἔξοχον ἄλλων
κρήνῃ πασάων δῶκαν ἐμοὶ λιβάδων)
Ληϊστὴς ὅτε μοι παρακλίντορας ἔκτανεν ἄνδρας
καὶ φονίην ἱεροῖς ὕδασι λοῦσε χέρα,
Κεῖνον ἀναστρέψασα γλυκὺν ῥόον οὐκέθ' ὁδίταις
βλύζω· τίς γὰρ ἐρεῖ τὴν Καθαρὴν ἔτι με;

XIV

A STORY OF THE SEA

ANTIPATER OF THESSALONICA

Κλασθείσης ποτὲ νηὸς ἐν ὕδατι, δῆριν ἔθεντο
δισσοὶ ὑπὲρ μούνης μαρνάμενοι σανίδος.
Τύψε μὲν 'Ανταγόρης Πεισίστρατον· οὐ νεμεσητόν,
ἦν γὰρ ὑπὲρ ψυχῆς· ἀλλ' ἐμέλησε Δίκῃ.
Νήχεθ' ὁ μέν, τὸν δ' εἷλε κύων ἁλός· ἡ παναλάστωρ
κηρῶν οὐδ' ὑγρῷ παύεται ἐν πελάγει.

13

I the Pure Fount (for the Nymphs gave this surname to me beyond all other springs), since a robber slew men who were resting beside me and washed his bloodstained hand in my holy waters, have turned that sweet flow backward, and no longer gush out for wayfarers; for who any more will call me the Pure?

14

Once on a time when a ship was shattered at sea, two men fell at strife fighting for one plank. Antagoras struck away Peisistratus; no blame to him, for it was for his life; but Justice took cognisance. The other swam ashore; but him a dog-fish seized; surely the Avenger of the Fates rests not even in the watery deep.

XV

EMPTY HANDS

CALLIMACHUS

Οἶδ' ὅτι μοι πλούτου κενεαὶ χέρες· ἀλλά, Μένιππε,
μὴ λέγε, πρὸς Χαρίτων, τοὐμὸν ὄνειρον ἐμοί·
Ἀλγέω ἦν διὰ παντὸς ἔπος τόδε πικρὸν ἀκούω·
ναί, φίλε, τῶν παρὰ σοῦ τοῦτ' ἀνεραστότατον.

XVI

LIGHT LOVE

MARCUS ARGENTARIUS

Ἠράσθης πλουτῶν, Σωσίκρατες· ἀλλὰ πένης ὢν
οὐκέτ' ἐρᾷ· λιμὸς φάρμακον οἷον ἔχει·
Ἡ δὲ πάρος σε καλεῦσα μύρον καὶ τερπνὸν Ἄδωνιν
Μηνοφίλα, νῦν σου τοὔνομα πυνθάνεται.
Τίς πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις; ἦ μόλις ἔγνως
τοῦτ' ἔπος, ὡς οὐδεὶς οὐδὲν ἔχοντι φίλος.

XVII

FORTUNE'S PLAYTHING

AUTHOR UNKNOWN

Οὐκ ἐθέλουσα Τύχη σε προήγαγεν, ἀλλ' ἵνα δείξῃ
ὡς ὅτι μέχρις σοῦ πάντα ποιεῖν δύναται.

15

I know that my hands are empty of wealth; but by the Graces, O Menippus, tell me not my own dream; it hurts me to hear evermore this bitter word: yes, my dear, this is the most unloving thing of all I have borne from thee.

16

Thou wert loved when rich, Sosicrates, but being poor thou art loved no longer; what magic has hunger! and she who before called thee spice and darling Adonis, Menophila, now inquires thy name. Who and whence of men art thou? where is thy city? Surely thou art dull in learning this saying, that none is friend to him who has nothing.

17

Not of good-will has fortune advanced thee; but that she may show her omnipotence even down to thee.

XVIII

TIME THE CONQUEROR

PLATO

Αἰὼν πάντα φέρει· δολιχὸς χρόνος οἶδεν ἀμείβειν
οὔνομα καὶ μορφὴν καὶ φύσιν ἠδὲ τύχην.

XIX

MEMNON AND ACHILLES

ASCLEPIODOTUS

Ζώειν, εἰναλίη Θέτι, Μέμνονα καὶ μέγα φωνεῖν
μάνθανε, μητρῴῃ λαμπάδι θαλπόμενον,
Αἰγύπτου Λιβυκῇσιν ὑπ' ὀφρύσιν, ἔνθ' ἀποτάμνει
καλλίπυλον Θήβην Νεῖλος ἐλαυνόμενος,
Τὸν δὲ μάχης ἀκόρητον Ἀχιλλέα μήτ' ἐνὶ Τρώων
φθέγγεσθαι πεδίῳ, μήτ' ἐνὶ Θεσσαλίῃ.

XX

CORINTH

ANTIPATER OF SIDON

Ποῦ τὸ περίβλεπτον κάλλος σέο, Δωρὶ Κόρινθε ;
ποῦ στεφάναι πύργων, ποῦ τὰ πάλαι κτέανα ;
Ποῦ νηοὶ μακάρων, ποῦ δώματα, ποῦ δὲ δάμαρτες
Σισύφιαι λαῶν θ' αἵ ποτε μυριάδες ;

18

Time carries all things; length of days knows how to change name and shape and nature and fortune.

19

Know, O Thetis of the sea, that Memnon yet lives and speaks aloud, warmed by his mother's torch, in Egypt beneath Libyan hill-brows, where the swift-running Nile severs fair-portalled Thebes; but Achilles, the insatiate of battle, utters no voice either on the Trojan plain or in Thessaly.

20

Where is thine admired beauty, Dorian Corinth, where thy crown of towers? where thy treasures of old, where the temples of the immortals, where the halls and where the wives of the Sisyphids, and the tens of thousands of thy people that were? for not

Οὐδὲ γὰρ οὐδ' ἴχνος, πολυκάμμορε, σεῖο λέλειπται,
πάντα δὲ συμμάρψας ἐξέφαγεν πόλεμος.
Μοῦναι ἀπόρθητοι Νηρηΐδες Ὠκεανοῖο
κοῦραι σῶν ἀχέων μίμνομεν ἀλκυόνες.

XXI

DELOS

ANTIPATER OF THESSALONICA

Εἴθε με παντοίοισιν ἔτι πλάζεσθαι ἀήταις
ἢ Λητοῖ στῆναι μαῖαν ἀλωομένῃ·
Οὐκ ἂν χητοσύνην τόσον ἔστενον. οἲ ἐμὲ δειλήν,
ὅσσαις Ἑλλήνων νηυσὶ παραπλέομαι
Δῆλος ἐρημαίη, τὸ πάλαι σέβας· ὀψέ μοι Ἥρη
Λητοῦς, ἀλλ' οἰκτρὴν τήνδ' ἐπέθηκε δίκην.

XXII

TROY

AGATHIAS

Εἰ μὲν ἀπὸ Σπάρτης τις ἔφυς, ξένε, μή με γελάσσῃς,
οὐ γὰρ ἐμοὶ μούνῃ ταῦτα τέλεσσε Τύχη·
Εἰ δέ τις ἐξ Ἀσίης, μὴ πένθεε, Δαρδανικοῖς γὰρ
σκήπτροις Αἰνεαδῶν πᾶσα νένευκε πόλις·

even a trace, O most distressful one, is left of thee, and war has swept up together and clean devoured all; only we, the unravaged sea-nymphs, maidens of Ocean, abide, halcyons wailing for thy woes.

21

Would I were yet blown about by ever-shifting gales, rather than fixed for wandering Leto's childbed; I had not so bemoaned my desolation. Ah miserable me, how many Greek ships sail by me, desert Delos, once so worshipful: late, but terrible, is Hera's vengeance laid on me thus for Leto's sake.

22

If thou art a Spartan born, O stranger, deride me not, for not to me only has Fortune accomplished this; and if of Asia, mourn not, for every city has bowed to the Dardanian sceptre of the Aeneadae. And though the jealous sword of enemies has emptied

Εἰ δὲ θεῶν τεμένη καὶ τείχεα καὶ ναετῆρας
ζηλήμων δηίων ἐξεκένωσεν Ἄρης,
Εἰμὶ πάλιν βασίλεια· σὺ δ' ὦ τέκος, ἄτρομε Ῥώμη,
βαλλε καθ' Ἑλλήνων σῆς ζυγόδεσμα δίκης.

XXIII

MYCENAE (1)

ALPHEUS

Ἡρώων ὀλίγαι μὲν ἐν ὄμμασιν, αἱ δ' ἔτι λοιπαὶ
πατρίδες οὐ πολλῷ γ' αἰπύτεραι πεδίων·
Οἵην καὶ σέ, τάλαινα, παρερχόμενός γε Μυκήνην
ἔγνων, αἰπολίου παντὸς ἐρημοτέρην,
Αἰπολικὸν μήνυμα· γέρων δέ τις, ἡ πολύχρυσος,
εἶπεν, Κυκλώπων τῇδ' ἐπέκειτο πόλις.

XXIV

MYCENAE (2)

POMPEIUS

Εἰ καὶ ἐρημαίη κέχυμαι κόνις ἔνθα Μυκήνη,
εἰ καὶ ἀμαυροτέρη παντὸς ἰδεῖν σκοπέλου,
Ἴλου τις καθορῶν κλεινὴν πόλιν ἧς ἐπάτησα
τείχεα, καὶ Πριάμου πάντ' ἐκένωσα δόμον,

out Gods' precincts and walls and inhabitants, I am queen again; but do thou, O my child, fearless Rome, lay the yoke of thy law over Greece.

23

Few of the native places of the heroes are in our eyes, and those yet left rise little above the plain; and such art thou, O hapless Mycenae, as I marked thee in passing by, more desolate than any hill pasture, a thing that goatherds point at; and an old man said, 'Here stood the Cyclopean city rich in gold.'

24

Though I am but drifted desolate dust where once was Mycenae, though I am more obscure to see than any chance rock, he who looks on the famed city of Ilus, whose walls I trod down and emptied all the house of Priam, will know thence how great my

Εὐπέταλοι, κεράμων στεγανώτεροι, οἰκία φαττῶν,
οἰκία τεττίγων, ἔνδιοι ἀκρέμονες,
Κἠμὲ τὸν ὑμετέραισιν ὑποκλινθέντα κόμαισιν
ῥύσασθ' ἀκτίνων ἠελίου φυγάδα.

XVIII

THE RELEASE OF THE OX

ADDAEUS

Αὔλακι καὶ γήρᾳ τετρυμένον ἐργατίνην βοῦν
Ἄλκων οὐ φονίην ἤγαγε πρὸς κοπίδα,
Αἰδεσθεὶς ἔργων· ὁ δέ που βαθέῃ ἐνὶ ποίῃ
μυκηθμοῖς ἀρότρου τέρπετ' ἐλευθερίῃ.

XIX

THE SWALLOW AND THE GRASSHOPPER

EUENUS

Ἀτθὶ κόρα μελίθρεπτε, λάλος λάλον ἁρπάξασα
τέττιγ' ἀπτῆσιν δαῖτα φέρεις τέκεσιν
Τὸν λάλον ἁ λαλόεσσα, τὸν εὔπτερον ἁ πτερόεσσα,
τὸν ξένον ἁ ξεῖνα, τὸν θερινὸν θερινά,
Κοὐχὶ τάχος ῥίψεις; οὐ γὰρ θέμις οὐδὲ δίκαιον
ὄλλυσθ' ὑμνοπόλους ὑμνοπόλοις στόμασιν.

than tiles, houses of wood-pigeons, houses of crickets, O noontide branches, protect me likewise who lie beneath your tresses, fleeing from the sun's rays.

18

The labouring ox, outworn with old age and labour of the furrow, Alcon did not lead to the butchering knife, reverencing it for its works; and loose in the deep meadow grass it rejoices with lowings over freedom from the plough.

19

Attic maid, honey-fed, chatterer, snatchest thou and bearest the chattering cricket for feast to thy unfledged young, thou chatterer the chatterer, thou winged the winged, thou summer guest the summer guest, and wilt not quickly cast it loose? for it is not right nor just that singers should perish by singers' mouths.

XX

THE COMPLAINT OF THE CICALA

AUTHOR UNKNOWN

Τίπτε με τὸν φιλέρημον ἀναιδέϊ ποιμένες ἄγρῃ
τέττιγα δροσερῶν ἕλκετ' ἀπ' ἀκρεμόνων,
Τὴν Νυμφέων παροδῖτιν ἀηδόνα κήματι μέσσῳ
οὔρεσι καὶ σκιεραῖς ξουθὰ λαλεῦντα νάπαις ;
'Ηνίδε καὶ κίχλην καὶ κόσσυφον, ἠνίδε τόσσους
ψᾶρας, ἀρουραίης ἅρπαγας εὐπορίης·
Καρπῶν δηλητῆρας ἑλεῖν θέμις· ὄλλυτ' ἐκείνους·
φύλλων καὶ χλοερῆς τίς φθόνος ἐστὶ δρόσου ;

XXI

THE LAMENT OF THE SWALLOW

PAMPHILUS

Τίπτε πανημέριος, Πανδιονὶ κάμμορε κούρα,
μυρομένα κελαδεῖς τραυλὰ διὰ στομάτων ;
'Η τοι παρθενίας πόθος ἵκετο τάν τοι ἀπηύρα
Θρηΐκιος Τηρεὺς αἰνὰ βιησάμενος ;

20

Why in merciless chase, shepherds, do you tear me the solitude-haunting cricket from the dewy sprays, me the roadside nightingale of the Nymphs, who at midday talk shrilly in the hills and the shady dells? Lo, here is the thrush and the blackbird, lo here such flocks of starlings, plunderers of the cornfield's riches; it is allowed to seize the ravagers of your fruits: destroy them: why grudge me my leaves and fresh dew?

21

Why all day long, hapless maiden daughter of Pandion, soundest thou wailingly through thy twittering mouth? has longing come on thee for thy maidenhead, that Tereus of Thrace ravished from thee by dreadful violence?

XXII

THE SHEPHERD OF THE NYMPHS

MYRINUS

Θύρσις ὁ κωμήτης, ὁ τὰ νυμφικὰ μῆλα νομεύων,
Θύρσις ὁ συρίζων Πανὸς ἴσον δόνακι
Ἔνδιος οἰνοπότης σκιερὰν ὑπὸ τὰν πίτυν εὕδει,
φρουρεῖ δ' αὐτὸς ἑλὼν ποίμνια βάκτρον Ἔρως.

XXIII

THE SHRINE BY THE SEA (1)

MNASALCAS

Στῶμεν ἁλιρράντοιο παρὰ χθαμαλὰν χθόνα πόντου
δερκόμενοι τέμενος Κύπριδος Εἰναλίας
Κράναν τ' αἰγείροισι κατάσκιον, ἇς ἄπο νᾶμα
ξουθαὶ ἀφύσσονται χείλεσιν ἀλκυόνες.

XXIV

THE SHRINE BY THE SEA (2)

ANYTE

Κύπριδος οὗτος ὁ χῶρος, ἐπεὶ φίλον ἔπλετο τήνᾳ
αἰὲν ἀπ' ἠπείρου λαμπρὸν ὁρῆν πέλαγος
Ὄφρα φίλον ναύτῃσι τελῇ πλόον· ἀμφὶ δὲ πόντος
δειμαίνει, λιπαρὸν δερκόμενος ξόανον.

22

Thyrsis the reveller, the shepherd of the Nymphs' sheep, Thyrsis who pipes on the reed like Pan, having drunk at noon, sleeps under the shady pine, and Love himself has taken his crook and watches the flocks.

23

Let us stand by the low shore of the spray-scattering deep, looking on the precinct of Cypris of the Sea, and the fountain overshadowed with poplars, from which the shrill kingfishers sip their draught.

24

This is the Cyprian's ground, since it was her pleasure ever to look from land on the shining sea, that she may give fulfilment of their voyage to sailors; and around the deep trembles, gazing on her bright image.

XXV

THE LIGHTHOUSE

AUTHOR UNKNOWN

Μηκέτι δειμαίνοντες ἀφεγγέα νυκτὸς ὀμίχλην
εἰς ἐμὲ θαρσαλέως πλώετε ποντοπόροι.
Πᾶσιν ἀλωομένοις τηλαυγέα δαλὸν ἀνάπτω,
τῶν Ἀσκληπιαδῶν μνημοσύνην καμάτων.

XXVI

SPRING ON THE COAST (1)

LEONIDAS OF TARENTUM

Ὁ πλόος ὡραῖος· καὶ γὰρ λαλαγεῦσα χελιδὼν
ἤδη μέμβλωκεν χὠ χαρίεις Ζέφυρος,
Λειμῶνες δ' ἀνθεῦσι, σεσίγηκεν δὲ θάλασσα
κύμασι καὶ τρηχεῖ πνεύματι βρασσομένη.
Ἀγκύρας ἀνέλοιο καὶ ἐκλύσαιο γύαια,
ναυτίλε, καὶ πλώοις πᾶσαν ἐφεὶς ὀθόνην·
Ταῦθ' ὁ Πρίηπος ἐγὼν ἐπιτέλλομαι ὁ λιμενίτας,
ὤνθρωφ', ὡς πλώοις πᾶσαν ἐπ' ἐμπορίην.

XXVII

SPRING ON THE COAST (2)

ANTIPATER OF SIDON

Ἀκμαῖος ῥοθίῃ νηῒ δρόμος, οὐδὲ θάλασσα
πορφύρει τρομερῇ φρικὶ χαρασσομένη,

25

No longer dreading the rayless night-mist, sail towards me confidently, O seafarers; for all wanderers I light my far-shining torch, memorial of the labours of the Asclepiadae.

26

Now is the season of sailing; for already the chattering swallow is come and the pleasant West wind; the meadows flower, and the sea, tossed up with waves and rough blasts, has sunk to silence. Weigh thine anchors and unloose thine hawsers, O mariner, and sail with all thy canvas set: this I Priapus of the harbour bid thee, O man, that thou mayest sail forth to all thy trafficking.

27

Now is the season for a ship to run through the gurgling water,

῎Ηδη δὲ πλάσσει μὲν ὑπώροφα γυρὰ χελιδὼν
οἰκία, λειμώνων δ' ἁβρὰ γελᾷ πέταλα·
Τοὔνεκα μηρύσασθε διάβροχα πείσματα, ναῦται,
ἕλκετε δ' ἀγκύρας φωλάδας ἐκ λιμένων,
Λαίφεα δ' εὐϋφέα προτονίζετε· ταῦθ' ὁ Πρίηπος
ὕμμιν ἐνορμίτας παῖς ἐνέπω Βρομίου.

XXVIII

GREEN SUMMER

NICAENETUS

Οὐκ ἐθέλω, Φιλόθηρε, κατὰ πτόλιν, ἀλλ' ἐπ' ἀρούρης
δαίνυσθαι, Ζεφύρου πνεύματι τερπόμενος·
Ἀρκεῖ μοι κοίτη μὲν ὑπὸ πλευρῇσι χαμεύνα,
ἔγγυς γὰρ προμάλου δέμνιον ἐνδαπίης,
Καὶ λύγος ἀρχαῖον Καρῶν στέφος· ἀλλὰ φερέσθω
οἶνος καὶ Μουσέων ἡ χαρίεσσα λύρη,
Θυμῆρες πίνοντες ὅπως Διὸς εὐκλέα νύμφην
μέλπωμεν, νήσου δεσπότιν ἡμετέρης.

and no longer does the sea gloom, fretted with gusty squalls, and now the swallow plasters her globed houses under the rafters, and the soft leafage laughs in the meadows. Therefore wind up your soaked cables, O sailors, and weigh your sunken anchors from the harbours, and stretch the forestays to carry your well-woven sails. This I the son of Bromius bid you, Priapus of the anchorage.

28

I do not wish to feast down in the city, Philotherus, but in the country, delighting myself with the breath of the West wind; sufficient couch for me is a strewing of boughs under my side, for at hand is a bed of native willow and osier, the ancient garland of the Carians; then let wine be brought, and the delightful lyre of the Muses, that drinking at our will we may sing the renowned bride of Zeus, lady of our island.

XXIX

PALACE GARDENS

ARABIUS

Ὕδασι καὶ κήποισι καὶ ἄλσεσι καὶ Διονύσῳ
καὶ πόντου πλήθω γείτονος εὐφροσύνῃ,
Τερπνὰ δέ μοι γαίης τε καὶ ἐξ ἁλὸς ἄλλοθεν ἄλλος
καὶ γριπεὺς ὀρέγει δῶρα καὶ ἀγρονόμος,
Τοὺς δ' ἐν ἐμοὶ μίμνοντας ἢ ὀρνίθων τις ἀείδων
ἢ γλυκὺ πορθμήων φθέγμα παρηγορέει.

29

I am filled with waters and gardens and groves and vineyards, and the joyousness of the bordering sea; and fisherman and farmer from different sides stretch forth to me the pleasant gifts of sea and land: and them who abide in me either a bird singing or the sweet cry of the ferrymen lulls to rest.

VII

THE FAMILY

I

THE HOUSE OF THE RIGHTEOUS

MACEDONIUS

Εὐσεβίη τὸ μέλαθρον ἀπὸ πρώτοιο θεμείλου
ἄχρι καὶ ὑψηλοὺς ἤγαγεν εἰς ὀρόφους,
Οὐ γὰρ ἀπ' ἀλλοτρίων κτεάνων ληΐστορι χαλκῷ
ὄλβον ἀολλίζων τεῦξε Μακηδόνιος,
Οὐδὲ λιπερνήτης κενεῷ καὶ ἀκερδέϊ μόχθῳ
κλαῦσε δικαιοτάτου μισθοῦ ἀτεμβόμενος·
Ὡς δὲ πόνων ἄμπαυμα φυλάσσεται ἀνδρὶ δικαίῳ
ὧδε καὶ εὐσεβέων ἔργα μένοι μερόπων.

II

THE GIRL'S CUP

PAULUS SILENTIARIUS

Χεῖλος Ἀνικήτεια τὸ χρύσεον εἰς ἐμὲ τέγγει·
ἀλλὰ παρασχοίμην καὶ πόμα νυμφίδιον.

I

Piety has raised this house from the first foundation even to the lofty roof; for Macedonius fashioned not his wealth by heaping up from the possessions of others with plundering sword, nor has any poor man here wept over his vain and profitless toil, being robbed of his most just hire; and as rest from labour is kept inviolate by the just man, so let the works of pious mortals endure.

2

Aniceteia wets her golden lip in me; may I give her also the draught of bridal.

III

THE FLOWER UNBLOWN

PHILODEMUS

Οὔπω σοι καλύκων γυμνὸν θέρος, οὐδὲ μελαίνει
βότρυς ὁ παρθενίους πρωτοβολῶν χάριτας,
Ἀλλ' ἤδη θοὰ τόξα νέοι θήγουσιν Ἔρωτες,
Λυσιδίκη, καὶ πῦρ τύφεται ἐγκρύφιον.
Φεύγωμεν δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῇ·
μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς.

IV

A ROSE IN WINTER

CRINAGORAS

Εἴαρος ἤνθει μὲν τὸ πρὶν ῥόδα, νῦν δ' ἐνὶ μέσσῳ
χείματι πορφυρέας ἐσχάσαμεν κάλυκας
Σῇ ἐπιμειδήσαντα γενεθλίῃ ἄσμενα τῇδε
ἠοῖ, νυμφιδίων ἀσσοτάτῃ λεχέων·
Καλλίστης στεφθῆναι ἐπὶ κροτάφοισι γυναικὸς
λώϊον ἢ μίμνειν ἠρινὸν ἠέλιον.

3

Not yet is thy summer unfolded from the bud, nor does the purple come upon thy grape-cluster that puts out the first shoots of its maiden graces ; but already the young Loves are whetting their fleet arrows, Lysidice, and the hidden fire is smouldering. Flee we, wretched lovers, ere yet the shaft is on the string ; I prophesy a mighty conflagration soon.

4

Roses were wont to bloom in spring, but now in midwinter we have opened our crimson cups, smiling in delight on this thy birthday morning, that brings thee full nigh the bridal bed : better for us to be wreathed on the brows of so fair a wife than wait for the spring sun.

V

GOODBYE TO CHILDHOOD

AUTHOR UNKNOWN

Τιμαρέτα πρὸ γάμοιο τὰ τύμπανα τάν τ' ἐρατεινὰν
σφαῖραν, τόν τε κόμας ῥύτορα κεκρύφαλον,
Τάς τε κόρας, Λιμνᾶτι, κόρᾳ κόρα, ὡς ἐπιεικές,
ἄνθετο, καὶ τὰ κορᾶν ἐνδύματ' Ἀρτέμιδι.
Λατῴα, τὺ δὲ παιδὸς ὑπὲρ χέρα Τιμαρετείας
θηκαμένα σώζοις τὰν ὁσίαν ὁσίως.

VI

THE SCHOOLBOY

EUPHORION

Πρώτας ὁππότ' ἔπεξε καλὰς Εὔδοξος ἐθείρας
Φοίβῳ παιδείην ὤπασεν ἀγλαΐην·
Ἀντὶ δὲ οἱ πλοκαμῖδος, Ἑκηβόλε, καλὸς ἐπείη
ὠχαρνῆθεν ἀεὶ κισσὸς ἀεξομένῳ.

VII

THE WIFE'S PRAYER

ANTIPATER OF THESSALONICA

Βιθυνὶς Κυθέρη με τεῆς ἀνεθήκατο, Κύπρι,
μορφῆς εἴδωλον λύγδινον εὐξαμένη·

5

Her tambourines and pretty ball, and the net that confined her hair, and her dolls and dolls' dresses, Timareta dedicates before her marriage to Artemis of Limnae, a maiden to a maiden, as is fit; do thou, daughter of Leto, laying thine hand over the girl Timareta, preserve her purely in her purity.

6

When Eudoxus shore his first lovely fleece of hair he gave its childish glory to Phoebus; instead of the tress, O Far-Darter, may the lovely ivy from Acharnae be upon him as he waxes in growth.

7

Cythera of Bithynia dedicates me, the marble image of thy form, O Cyprian, with prayer: do thou impart in return thy great

Ἀλλὰ σὺ τῇ μικκῇ μεγάλην χάριν ἀντιμερίζου,
ὡς ἔθος· ἀρκεῖται δ' ἀνδρὸς ὁμοφροσύνᾳ.

VIII

BRIDEGROOM AND BRIDE

JOANNES BARBUCALLUS

Πειθοῖ καὶ Παφίᾳ πακτὰν καὶ κηρία σίμβλων
τᾶς καλυκοστεφάνου νυμφίος Εὐρυνόμας
Ἑρμοφίλας ἀνέθηκεν ὁ βωκόλος· ἀλλὰ δέχεσθε
ἀντ' αὐτᾶς πακτάν, ἀντ' ἐμέθεν τὸ μέλι.

IX

THE BRIDE'S VIGIL

AGATHIAS

Μήποτε λύχνε μύκητα φέροις μηδ' ὄμβρον ἐγείροις
μὴ τὸν ἐμὸν παύσῃς νυμφίον ἐρχόμενον·
Αἰεὶ σὺ φθονέεις τῇ Κύπριδι· καὶ γὰρ ὅθ' Ἡρὼ
ἥρμοσε Λειάνδρῳ—θυμέ, τὸ λοιπὸν ἔα.
Ἡφαίστου τελέθεις, καὶ πείθομαι ὅττι χαλέπτων
Κύπριδα θωπεύεις δεσποτικὴν ὀδύνην.

grace for this little one, as is thy wont; and concord with her husband satisfies her.

8

To Persuasion and the Paphian, Hermophilas the neatherd, bridegroom of flower-chapleted Eurynome, dedicates a cream-cheese and combs from his hives; accept for her the cheese, for me the honey.

9

Never grow mould, O lamp, nor call up the rain, lest thou stop my bridegroom in his coming; alway thou art jealous of the Cyprian; yes, and when she betrothed Hero to Leander—O my heart, leave the rest alone. Thou art the Fire-God's, and I believe that by vexing the Cyprian thou flatterest thy master's pangs.

X

HEAVEN ON EARTH

THEOCRITUS

῾Α Κύπρις οὐ πάνδαμος· ἱλάσκεο τὰν θεόν, εἰπὼν
  Οὐρανίαν, ἁγνᾶς ἄνθεμα Χρυσογόνας
Οἴκῳ ἐν ᾿Αμφικλέους, ᾧ καὶ τέκνα καὶ βίον ἔσχε
  ξυνόν· ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν
᾿Εκ σέθεν ἀρχομένοις, ὦ πότνια· κηδόμενοι γὰρ
  ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

XI

WEARY PARTING

MELEAGER

Εὔφορτοι νᾶες πελαγίτιδες, αἳ πόρον Ἕλλης
  πλεῖτε καλὸν κόλποις δεξάμεναι Βορέην,
Ἤν που ἐπ᾿ ἠϊόνων Κῴαν κατὰ νᾶσον ἴδητε
  Φανίον εἰς χαροπὸν δερκομέναν πέλαγος,
Τοῦτ᾿ ἔπος ἀγγείλαιτε, καλαὶ νέες, ὥς με κομίζει
  ἵμερος οὐ ναύταν ποσσὶ δὲ πεζοπόρον.
Εἰ γὰρ τοῦτ᾿ εἴποιτ᾿ εὐάγγελοι, αὐτίκα καὶ Ζεὺς
  οὔριος ὑμετέρας πνεύσεται εἰς ὀθόνας.

10

This is not the common Cyprian; revere the goddess, and name her the Heavenly One, the dedication of holy Chrysogone in the house of Amphicles, with whom she had children and life together; and ever it was better with them year by year, who began with thy worship, O mistress; for mortals who serve the gods are the better off themselves.

11

Well-freighted seafaring ships that sail the Strait of Helle, taking the fair North wind in your sails, if haply on the island shores of Cos you see Phanion gazing on the sparkling sea, carry this message, fair ships, that desire brings me, not a sailor but a wayfarer on my feet. For if you say this, carrying good news, straightway will Zeus of the Favouring Wind likewise breathe into your canvas.

XII

MOTHERHOOD

CALLIMACHUS

Καὶ πάλιν, Εἰλήθυια, Λυκαινίδος ἐλθὲ καλεύσης
εὔλοχος, ὠδίνων ὧδε σὺν εὐτυχίῃ·
Ἧς τόδε νῦν μέν, ἄνασσα, κόρης ὕπερ· ἀντὶ δὲ παιδὸς
ὕστερον εὐώδης ἄλλο τι νηὸς ἔχοι.

XIII

PAST PERIL

CALLIMACHUS

Τὸ χρέος ὡς ἀπέχεις, Ἀσκληπιέ, τὸ πρὸ γυναικὸς
Δημοδίκης Ἀκέσων ὤφελεν εὐξάμενος,
Γιγνώσκεις· ἢν δ' ἆρα λάθῃ καὶ μισθὸν ἀπαιτῇς,
φησὶ παρέξεσθαι μαρτυρίην ὁ πίναξ.

XIV

FATHER AND MOTHER

PHAEDIMUS

Ἄρτεμι, σοὶ τὰ πέδιλα Κιχησίου εἵσατο υἱός,
καὶ πέπλων ὀλίγον πτύγμα Θεμιστοδίκη
Οὕνεκά οἱ πρηεῖα λεχοῖ δισσὰς ὑπερέσχες
χεῖρας, ἄτερ τόξου, πότνια, νισσομένῃ·

12

Again, O Ilithyia, come thou at Lycaenis' call, Lady of Birth, even thus with happy issue of travail; whose offering now this is for a girl, but afterwards may thy fragrant temple hold another for a boy.

13

Thou knowest, Asclepius, that thou hast received payment of the debt that Aceson owed, having vowed it for his wife Demodice; yet if it be forgotten, and thou demand thy wages, this tablet says it will give testimony.

14

Artemis, to thee the son of Cichesias dedicates his shoes, and Themistodice the strait folds of her gown, because thou didst graciously hold thy two hands over her in childbed, coming, O

Ἄρτεμι, νηπίαχον δὲ καὶ εἰσέτι παῖδα Λέοντι
νεῦσον ἰδεῖν κοῦρον γυῖ᾽ ἐπαεξόμενον.

XV

HOUSEHOLD HAPPINESS

AGATHIAS

Τῇ Παφίῃ στεφάνους, τῇ Παλλάδι τὴν πλοκαμῖδα,
Ἀρτέμιδι ζώνην ἄνθετο Καλλιρόη·
Εὕρετο γὰρ μνηστῆρα τὸν ἤθελε, καὶ λάχεν ἥβην
σώφρονα, καὶ τεκέων ἄρσεν ἔτικτε γένος.

XVI

GRACIOUS CHILDREN

THEAETETUS

Ὄλβια τέκνα γένοισθε· τίνος γένος ἔστε, τί δ᾽ ὑμῖν
ὧδε καλοῖς χαρίεν κείμενόν ἐστ᾽ ὄνομα;
Νικάνωρ ἐγώ εἰμι, πατὴρ δ᾽ ἐμοὶ Αἰπιόρητος,
μήτηρ δ᾽ Ἡγησώ, κεἰμὶ γένος Μακεδών.
Καὶ μὲν ἐγὼ Φίλα εἰμί, καί ἐστί μοι οὗτος ἀδελφός,
ἐκ δ᾽ εὐχῆς τοκέων ἔσταμες ἀμφότεροι.

our Lady, without thy bow. And do thou, O Artemis, grant yet to Leon to see his infant child a sturdy-limbed boy.

15

Callirhoë dedicates to the Paphian garlands, to Pallas a tress of hair, to Artemis her girdle; for she found a wooer to her heart and was given a stainless prime and bore men-children.

16

Fair fall you, children; whose family are you? and what gracious name is given to so pretty things as you?—I am Nicanor, and my father is Aepioretus, and my mother Hegeso, and I am a Macedonian born.—And I am Phila, and this is my brother; and we both stand here fulfilling a vow of our parents.

XVII

THE UNBROKEN HOME

AUTHOR UNKNOWN

Αὐτῷ καὶ τεκέεσσι γυναικί τε τύμβον ἔδειμεν
'Ανδροτίων· οὔπω δ' οὐδενός εἰμι τάφος.
Οὕτω καὶ μείναιμι πολὺν χρόνον· εἰ δ' ἄρα καὶ δεῖ,
δεξαίμην ἐν ἐμοὶ τοὺς προτέρους προτέρους.

XVIII

THE BROKEN HOME

BIANOR

Θειονόης ἔκλαιον ἐμῆς μόρον, ἀλλ' ἐπὶ παιδὸς
ἐλπίσι κουφοτέρας ἔστενον εἰς ὀδύνας·
Νῦν δέ με καὶ παιδὸς φθονερή τις ἐνόσφισε Μοῖρα·
φεῦ βρέφος, ἐψεύσθην καὶ σὲ τὸ λειπόμενον.
Περσεφόνη, τόδε πατρὸς ἐπὶ θρήνοισιν ἄκουσον,
θὲς βρέφος ἐς κόλπους μητρὸς ἀποιχομένης.

XIX

SUNDERING

ANTIPATER OF SIDON

'Η που σὲ χθονίας, 'Αρετημιάς, ἐξ ἀκάτοιο
Κωκυτοῦ θεμέναν ἴχνος ἐπ' ἀϊόνι

17

Androtion built me, a burying-place for himself and his children and wife, but as yet I am the tomb of no one; so likewise may I remain for a long time; and if it must be, let me take to myself the eldest first.

18

I wept the doom of my Theionoë, but borne up by hopes of her child I wailed in lighter grief; and now a jealous fate has bereft me of the child also; alas, babe, I am cozened of even thee, all that was left me. Persephone, hearken thus much at a father's lamentation; lay the babe on the bosom of its dead mother.

19

Surely, methinks, when thou hadst set thy footprint, Aretemias, from the boat upon Cocytus' shore, carrying in thy young hand thy

Οἰχόμενον βρέφος ἄρτι νέῳ φορέουσαν ἀγοστῷ
 ᾤκτειραν θαλεραὶ Δωρίδες εἰν Ἀΐδᾳ,
Πευθόμεναι τέο κῆρα· σὺ δὲ ξαίνουσα παρειὰς
 δάκρυσιν ἄγγειλας κεῖν' ἀνιαρὸν ἔπος·
Δίπλοον ὠδίνασα, φίλαι, τέκος, ἄλλο μὲν ἀνδρὶ
 Εὔφρονι καλλιπόμαν, ἄλλο δ' ἄγω φθιμένοις.

XX

NUNC DIMITTIS

JOANNES BARBUCALLUS

Ἐς πόσιν ἀθρήσασα παρ' ἐσχατίης λίνα μοίρης
 ᾔνεσα καὶ χθονίους, ᾔνεσα καὶ ζυγίους,
Τοὺς μέν, ὅτι ζωὸν λίπον ἀνέρα, τοὺς δ' ὅτι τοῖον·
 ἀλλὰ πατὴρ μίμνοι παισὶν ἐφ' ἡμετέροις.

XXI

LEFT ALONE

AUTHOR UNKNOWN

Νικόπολιν Μαράθωνις ἐθήκατο τῇδ' ἐνὶ πέτρῃ
 ὀμβρήσας δακρύοις λάρνακα μαρμαρέην,
Ἀλλ' οὐδὲν πλέον ἔσχε· τί γὰρ πλέον ἀνέρι κήδευς
 μούνῳ ὑπὲρ γαίης, οἰχομένης ἀλόχου;

baby just dead, the fair Dorian women had compassion in Hades, inquiring of thy fate; and thou, fretting thy cheeks with tears, didst utter that woeful word: 'O friends, having travailed of two children, I left one for my husband Euphron, and the other I bring to the dead.'

20

Gazing upon my husband as my last thread was spun, I praised the gods of death, and I praised the gods of marriage, those that I left my husband alive, and these that he was even such an one; may he remain, a father for the children who are his and mine.

21

Marathonis laid Nicopolis in this stone, wetting the marble coffin with tears, but all to no avail; for what is there more than sorrow for the husband alone upon earth when his wife is gone?

XXII

EARTH'S FELICITY

CARPHYLLIDES

Μὴ μέμψῃ παριὼν τὰ μνήματά μου, παροδῖτα,
οὐδὲν ἔχω θρήνων ἄξιον οὐδὲ θανών·
Τέκνων τέκνα λέλοιπα· μιῆς ἀπέλαυσα γυναικὸς
συγγήρου· τρισσοῖς παισὶν ἔδαισα γάμους,
Ἐξ ὧν πολλάκι παῖδας ἐμοῖς ἐνεκοίμισα κόλποις
οὐδενὸς οἰμώξας οὐ νόσον, οὐ θάνατον·
Οἵ με κατασπείσαντες ἀπήμονα, τὸν γλυκὺν ὕπνον
κοιμᾶσθαι χώρην πέμψαν ἐπ' εὐσεβέων.

22

Find no fault as thou passest by my monument, O wayfarer; not even in death have I aught worthy of lamentation. I have left children's children; I had joy of one wife, who grew old along with me; I made marriage for three sons whose sons I often lulled asleep on my breast, and never moaned over the sickness or the death of any: who, shedding tears without sorrow over me, sent me to slumber the sweet sleep in the country of the holy.

Γνώσεται ἔνθεν ὅσον πάρος ἔσθενον· εἰ δέ με γῆρας
ὕβρισεν, ἀρκοῦμαι μάρτυρι Μαιονίδῃ.

XXV

AMPHIPOLIS

ANTIPATER OF THESSALONICA

Στρυμόνι καὶ μεγάλῳ πεπολισμένον Ἑλλησπόντῳ
ἠρίον Ἠδωνῆς Φυλλίδος, Ἀμφίπολι,
Λοιπά τοι Αἰθοπίης Βραυρωνίδος ἴχνια νηοῦ
μίμνει καὶ ποταμοῦ τἀμφιμάχητον ὕδωρ,
Τὴν δέ ποτ' Αἰγείδαις μεγάλην ἔριν ὡς ἁλιανθὲς
τρῦχος ἐπ' ἀμφοτέραις δερκόμεθ' ἠϊόσιν.

XXVI

SPARTA

AUTHOR UNKNOWN

Ἁ πάρος ἄδμητος καὶ ἀνέμβατος, ὦ Λακεδαῖμον,
καπνὸν ἐπ' Εὐρώτᾳ δέρκεαι Ὠλένιον
Ἄσκιος· οἰωνοὶ δὲ κατὰ χθονὸς οἰκία θέντες
μύρονται, μήλων δ' οὐκ ἀΐουσι λύκοι.

former strength was; and if old age has done me outrage, I am content with Homer's testimony.

25

City built upon Strymon and the broad Hellespont, grave of Edonian Phyllis, Amphipolis, yet there remain left to thee the traces of the temple of her of Aethopion and Brauron, and the water of the river so often fought around; but thee, once the high strife of the sons of Aegeus, we see like a torn rag of sea-purple on either shore.

26

O Lacedaemon, once unsubdued and untrodden, thou seest shadeless the smoke of Olenian camp-fires on the Eurotas, and the birds building their nests on the ground wail for thee, and the wolves do not hear any sheep.

XXVII

BERYTUS

AUTHOR UNKNOWN

Τὴν πόλιν οἱ νέκυες πρότερον ζῶσαν κατέλειψαν,
ἡμεῖς δὲ ζῶντες τὴν πόλιν ἐκφέρομεν.

XXVIII

SED TERRAE GRAVIORA

LEONIDAS OF TARENTUM

Ὁλκάδα πῦρ μ' ἔφλεξε τόσην ἅλα μετρήσασαν
ἐν χθονὶ τῇ πεύκας εἰς ἐμὲ κειραμένῃ,
Ἣν πέλαγος διέσωσεν ἐπ' ἠόνα· ἀλλὰ θαλάσσης
τὴν ἐμὲ γειναμένην εὗρον ἀπιστοτέρην.

XXIX

YOUTH AND RICHES

AUTHOR UNKNOWN

Ἦν νέος ἀλλὰ πένης, νῦν γηρῶν πλούσιός εἰμι,
ὢ μόνος ἐκ πάντων οἰκτρὸς ἐν ἀμφοτέροις,
Ὃς τότε μὲν χρῆσθαι δυνάμην ὁπότ' οὐδὲ ἓν εἶχον,
νῦν δ' ὁπότε χρῆσθαι μὴ δύναμαι τότ' ἔχω.

27

Formerly the dead left their city living; but we living hold the city's funeral.

28

Me, a hull that had measured such spaces of sea, fire consumed on the land that cut her pines to make me. Ocean brought me safe to shore; but I found her who bore me more treacherous than the sea.

29

I was young, but poor; now in old age I am rich, alas, alone of all men pitiable in both, who then could enjoy when I had nothing, and now possess when I cannot enjoy.

XXX

THE VINE'S REVENGE

EUENUS

Κὴν με φάγῃς ἐπὶ ῥίζαν ὅμως ἔτι καρποφορήσω
ὅσσον ἐπισπεῖσαι σοί, τράγε, θυομένῳ.

XXXI

REVERSAL

PLATO

Χρυσὸν ἀνὴρ εὑρὼν ἔλιπεν βρόχον· αὐτὰρ ὁ χρυσὸν
ὃν λίπεν οὐχ εὑρὼν ἧψεν ὃν εὗρε βρόχον.

XXXII

TENANTS AT WILL

AUTHOR UNKNOWN

Ἀγρὸς Ἀχαιμενίδου γενόμην ποτέ, νῦν δὲ Μενίππου,
καὶ πάλιν ἐξ ἑτέρου βήσομαι εἰς ἕτερον·
Καὶ γὰρ ἐκεῖνος ἔχειν μέ ποτ' ᾤετο, καὶ πάλιν οὗτος
οἴεται· εἰμὶ δ' ὅλως οὐδενός, ἀλλὰ Τύχης.

30

Though thou eat me down to the root, yet still will I bear fruit enough to pour libation on thee, O goat, when thou art sacrificed.

31

A man finding gold left a halter; but he who had left the gold, not finding it, knotted the halter he found.

32

I was once the field of Achaemenides, now I am Menippus', and again I shall pass from another to another: for the former thought once that he owned me, and the latter thinks so now in his turn; and I belong to no man at all, but to Fortune.

XXXII

PARTING COMPANY

AUTHOR UNKNOWN

Ἐλπὶς καὶ σὺ Τύχη μέγα χαίρετε· τὸν λιμέν' εὗρον·
οὐδὲν ἐμοὶ χ' ὑμῖν· παίζετε τοὺς μετ' ἐμέ.

XXXIV

FORTUNE'S MASTER

PALLADAS

Ἐλπίδος οὐδὲ Τύχης ἔτι μοι μέλει, οὐδ' ἀλεγίζω
λοιπὸν τῆς ἀπάτης· ἤλυθον εἰς λιμένα.
Εἰμὶ πένης ἄνθρωπος, ἐλευθερίῃ δὲ συνοικῶν
ὑβριστὴν πενίης πλοῦτον ἀποστρέφομαι.

XXXV

BREAK OF DAY

JULIUS POLYAENUS

Ἐλπὶς ἀεὶ βιότου κλέπτει χρόνον· ἡ πυμάτη δὲ
ἠὼς τὰς πολλὰς ἔφθασεν ἀσχολίας.

33

Hope, and thou Fortune, a long farewell; I have found the haven; there is nothing more between me and you; make your sport of those who come after me.

34

No more is Hope or Fortune my concern, nor for what remains do I reck of their deceit; I have reached harbour. I am a poor man, but living in Freedom's company I turn my face away from wealth the scorner of poverty.

35

Hope evermore steals away life's period, till the last morning cuts short all those many businesses.

X

THE HUMAN COMEDY

I

PROLOGUE

STRATO

Μὴ ζήτει δέλτοισιν ἐμαῖς Πρίαμον παρὰ βωμοῖς
 μηδὲ τὰ Μηδείης πένθεα καὶ Νιόβης,
Μηδ' Ἴτυν ἐν θαλάμοις καὶ ἀηδόνας ἐν πετάλοισιν·
 ταῦτα γὰρ οἱ πρότεροι πάντα χύδην ἔγραφον·
Ἀλλ' ἱλαραῖς Χαρίτεσσι μεμιγμένον ἡδὺν Ἔρωτα
 καὶ Βρόμιον· τούτοις δ' ὀφρύες οὐκ ἔπρεπον.

II

FLOWER O' THE ROSE

DIONYSIUS

Ἡ τὰ ῥόδα, ῥοδόεσσαν ἔχεις χάριν· ἀλλὰ τί πωλεῖς,
 σαυτήν, ἢ τὰ ῥόδα, ἠὲ συναμφότερα;

I

Seek not on my pages Priam at the altars nor Medea's and Niobe's woes, nor Itys in the hidden chambers, and the nightingales among the leaves; for of all these things former poets wrote abundantly; but, mingling with the blithe Graces, sweet Love and the Wine-god; and grave looks become not them.

2

You with the roses, you are fair as a rose; but what sell you? yourself, or your roses, or both together?

III

LOST DRINK

NICARCHUS

Ἑρμαίοις ἡμῖν Ἀφροδίσιος ἓξ χόας οἴνου
αἴρων, προσκόψας πένθος ἔθηκε μέγα.
Οἶνος καὶ Κένταυρον ἀπώλεσεν· ὡς ὄφελεν δὲ
χἠμᾶς· νῦν δ' ἡμεῖς τοῦτον ἀπωλέσαμεν.

IV

THE VINTAGE-REVEL

LEONIDAS OF TARENTUM

Γλευκοπόταις Σατύροισι καὶ ἀμπελοφύτορι Βάκχῳ
Ἡρῶναξ πρῶτα δράγματα φυταλιῆς
Τρισσῶν οἰνοπέδων τρισσοὺς ἱερώσατο τούσδε
ἐμπλήσας οἴνου πρωτοχύτοιο κάδους,
Ὧν ἡμεῖς σπείσαντες ὅσον θέμις οἴνοπι Βάκχῳ
καὶ Σατύροις, Σατύρων πλείονα πιόμεθα.

V

SNOW IN SUMMER

SIMONIDES

Τῇ ῥά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψεν
ὀξὺς ἀπὸ Θρήκης ὀρνύμενος Βορέας

3

At the Hermaea, Aphrodisius, while lifting six gallons of wine for us, stumbled and dealt us great woe. 'From wine also perished the Centaur,' and ah that we had too! but now it perished from us.

4

To the must-drinking Satyrs and to Bacchus, planter of the vine, Heronax consecrated the first handfuls of his plantation, these three casks from three vineyards, filled with the first flow of the wine; from which we, having poured such libation as is meet to wine-crimsoned Bacchus and the Satyrs, will drink deeper than they.

5

With this once the sharp North Wind rushing from Thrace covered the flanks of Olympus, and nipped the spirits of thinly-

Ἀνδρῶν ἀχλαίνων ἔδακε φρένας· αὐτὰρ ἐκρύφθη
ζωή, Πιερίαν γῆν ἐπιεσσαμένη·
Ἔν τις ἔμοιγ' αὐτῆς χεέτω μέρος· οὐ γὰρ ἔοικε
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

VI

A JUG OF WINE

AUTHOR UNKNOWN

Στρογγύλη, εὐτόρνευτε, μονούατε, μακροτράχηλε,
ὑψαύχην, στεινῷ φθεγγομένη στόματι,
Βάκχου καὶ Μουσέων ἱλαρὴ λάτρι καὶ Κυθερείης,
ἡδύγελως, τερπνὴ συμβολικῶν ταμίη,
Τίφθ' ὁπόταν νήφω μεθύεις σύ μοι, ἢν δὲ μεθυσθῶ
ἐκνήφεις; ἀδικεῖς συμποτικὴν φιλίην.

VII

THE EMPTY JAR

ERATOSTHENES

Οἰνοπότας Ξενοφῶν κενεὸν πίθον ἄνθετο, Βάκχε·
δέχνυσο δ' εὐμενέως· ἄλλο γὰρ οὐδὲν ἔχει.

clad men; then it was buried alive, clad in Pierian earth. Let a share of it be mingled for me; for it is not seemly to bear a tepid draught to a friend.

6

Round-bellied, deftly-turned, one-eared, long-throated, high-necked, bubbling in thy narrow mouth, blithe handmaiden of Bacchus and the Muses and Cytherea, sweetly laughing, delightful ministress of social banquets, why when I am sober are you in liquor, and when I am drunk, are you dry again? You wrong the good-fellowship of drinking.

7

Xenophon the wine-bibber dedicates an empty jar to thee, Bacchus; receive it graciously, for it is all he has.

VIII

ANGELORUM CHORI

MARCUS ARGENTARIUS

Κωμάζω, χρύσειον ἐς ἑσπερίων χορὸν ἄστρων
λεύσσων, οὐδ' ἄλλων λὰξ ἐβάρυνα χορούς,
Στέψας δ' ἀνθόβολον κρατὸς τρίχα, τὴν κελαδεινὴν
πηκτίδα μουσοπόλοις χερσὶν ἐπηρέθισα·
Καὶ τάδε δρῶν εὔκοσμον ἔχω βίον· οὐδὲ γὰρ αὐτὸς
κόσμος ἄνευθε λύρης ἔπλετο καὶ στεφάνου.

IX

SUMMER SAILING

ANTIPHILUS

Κὴν πρύμνῃ λαχέτω μέ ποτε στιβάς, αἵ θ' ὑπὲρ αὐτῆς
ἠχεῦσαι ψακάδων τύμματι διφθερίδες,
Καὶ πῦρ ἐκ μυλάκων βεβιημένον, ἥ τ' ἐπὶ τούτων
χύτρη, καὶ κενεὸς πομφολύγων θόρυβος,
Καὶ κρέ' ἔποντ' ἐσίδοιμι διήκονον, ἠδὲ τράπεζα
ἔστω μοι στρωτὴ νηὸς ὕπερθε σανίς·
Δὸς λάβε, καὶ ψιθύρισμα τὸ ναυτικόν· εἶχε τύχη τις
πρώην τοιαύτη τὸν φιλόκοινον ἐμέ.

8

I hold revel, regarding the golden choir of the stars at evening, nor do I spurn the dances of others; but garlanding my hair with flowers that drop their petals over me, I waken the melodious harp into passion with musical hands; and doing thus I lead a well-ordered life, for the order of the heavens too has its Lyre and Crown.

9

Mine be a mattress on the poop, and the awnings over it sounding with the blows of the spray, and the fire forcing its way out of the hearth-stones, and a pot upon them with empty turmoil of bubbles; and let me see the boy dressing the meat, and my table be a ship's plank covered with a cloth; and a game of pitch and toss, and the boatswain's whistle: the other day I had such fortune, for I love common life.

X

L'ALLEGRO

JULIANUS AEGYPTIUS

῾Ηδέα πάντα κέλευθα λάχεν βίος· ἄστεϊ μέσσῳ
εὖχος ἑταιρεῖαι, κρυπτὰ δόμοισιν ἄχη·
᾿Αγρὸς τέρψιν ἄγει, κέρδος πλόος, ἀλλοδαπὴ χθὼν
γνώσιας· ἐκ δὲ γάμων οἶκος ὁμοφρονέει,
Τοῖς δ' ἀγάμοις ἄφροντις ἀεὶ βίος· ἕρκος ἐτύχθη
πατρὶ τέκος· φροῦδος τοῖς ἀγόνοισι φόβος·
᾿Ηνορέην νεότης, πολιὴ φρένας οἶδεν ὀπάσσαι.
ἔνθεν θάρσος ἔχων ζῶε, φύτευε γένος.

XI

DUM VIVIMUS VIVAMUS

AUTHOR UNKNOWN

῞Εξ ὧραι μόχθοις ἱκανώταται· αἱ δὲ μετ' αὐτὰς
γράμμασι δεικνύμεναι ζῆθι λέγουσι βροτοῖς.

XII

HOPE AND EXPERIENCE

AUTHOR UNKNOWN

Εἴ τις ἅπαξ γήμας πάλι δεύτερα λέκτρα διώκει
ναυηγὸς πλώει δὶς βυθὸν ἀργαλέον.

10

All the ways of life are pleasant; in the market-place are goodly companionships, and at home griefs are hidden; the country brings pleasure, seafaring wealth, foreign lands knowledge. Marriages make a united house, and the unmarried life is never anxious; a child is a bulwark to his father, the childless are far from fear; youth knows the gift of valiance, white hairs of wisdom: therefore taking courage, live, and beget a family.

11

Six hours fit labour best: and those that follow, shown forth in letters, say to mortals, 'Live.'

12

Whoso has married once, and again seeks a second wedding, is a shipwrecked man who sails twice through a difficult gulf.

XIII

AN UNGROUNDED SCANDAL

LUCILIUS

Τὰς τρίχας, ὦ Νίκυλλά, τινες βάπτειν σε λέγουσιν,
ἃς σὺ μελαινοτάτας ἐξ ἀγορᾶς ἐπρίω.

XIV

THE POPULAR SINGER

NICARCHUS

Νυκτικόραξ ᾄδει θανατηφόρον· ἀλλ' ὅταν ᾄσῃ
Δημόφιλος, θνήσκει καὐτὸς ὁ νυκτικόραξ.

XV

THE FAULTLESS DANCER

PALLADAS

Δάφνην καὶ Νιόβην ὠρχήσατο Μέμφις ὁ σιμός,
ὡς ξύλινος Δάφνην, ὡς λίθινος Νιόβην.

XVI

THE FORTUNATE PAINTER

LUCILIUS

Εἴκοσι γεννήσας ὁ ζωγράφος Εὔτυχος υἱούς,
οὐδ' ἀπὸ τῶν τέκνων οὐδὲν ὅμοιον ἔχει.

13

Some say, Nicylla, that you dye your hair; which is the most genuine black you could buy in the market.

14

The night-raven's song is deadly; but when Demophilus sings, even the night-raven dies.

15

Snub-nosed Memphis danced Daphne and Niobe; Daphne like a stock, Niobe like a stone.

16

Eutychus the portrait-painter got twenty sons, and never got one likeness, even among his children.

XVII

SLOW AND SURE

NICARCHUS

Πέντε μετ' ἄλλων Χάρμος ἐν Ἀρκαδίᾳ δολιχεύων,
 θαῦμα μέν, ἀλλ' ὄντως ἕβδομος ἐξέπεσεν.
Ἓξ ὄντων, τάχ' ἐρεῖς, πῶς ἕβδομος; εἷς φίλος αὐτοῦ,
 θάρσει, Χάρμε, λέγων, ἦλθεν ἐν ἱματίῳ·
Ἕβδομος οὖν οὕτω παραγίνεται· εἰ δ' ἔτι πέντε
 εἶχε φίλους, ἦλθ' ἄν, Ζωΐλε, δωδέκατος.

XVIII

MARCUS THE RUNNER

LUCILIUS

Νύκτα μέσην ἐποίησε τρέχων ποτὲ Μάρκος ὁπλίτης
 ὥστ' ἀποκλεισθῆναι πάντοθε τὸ στάδιον,
Οἱ γὰρ δημόσιοι κεῖσθαί τινα πάντες ἔδοξαν
 ὁπλίτην τιμῆς εἵνεκα τῶν λιθίνων·
Καὶ τί γάρ; εἰς ὥρας ἠνοίγετο, καὶ τότε Μάρκος
 ἦλθε, προσελλείπων τῷ σταδίῳ στάδιον.

17

Charmus ran for the three miles in Arcadia with five others; surprising to say, he actually came in seventh. When there were only six, perhaps you will say, how seventh? A friend of his went along in his great-coat crying, 'Keep it up, Charmus!' and so he arrives seventh; and if only he had had five more friends, Zoïlus, he would have come in twelfth.

18

Marcus once saw midnight out in the armed men's race, so that the race-course was all locked up, as the police all thought that he was one of the stone men in armour who stand there in honour of victors. Very well, it was opened next day, and then Marcus turned up, still short of the goal by the whole course.

XIX

HERMOGENES

LUCILIUS

Ὁ βραχὺς Ἑρμογένης, ὅταν ἐκβάλῃ εἰς τὸ χαμαί τι
ἕλκει πρὸς τὰ κάτω τοῦτο δορυδρεπάνῳ.

XX

PHANTASMS OF THE LIVING

LUCILIUS

Γάϊος ἐκπνεύσας τὸ πανύστατον ἐχθὲς ὁ λεπτὸς
εἰς τὴν ἐκκομιδὴν οὐδὲν ἀφῆκεν ὅλως
Καὶ πέρας εἰς Ἀΐδην καταβὰς ὅλος οἷος ὅτ' ἔζη
τῶν ὑπὸ γῆν σκελετῶν λεπτότατος πέταται·
Τὴν δὲ κενὴν κλίνην οἱ φράτορες ἦραν ἐπ' ὤμων,
ἐγγράψαντες ἄνω, Γάϊος ἐκφέρεται.

XXI

A LABOUR OF HERCULES

LUCILIUS

Τὸν μικρὸν Μάκρωνα θέρους κοιμώμενον εὑρὼν
εἰς τρώγλην μικροῦ τοῦ ποδὸς εἵλκυσε μῦς·
Ὃς δ' ἐν τῇ τρώγλῃ ψιλὸς τὸν μῦν ἀποπνίξας,
Ζεῦ πάτερ, εἶπεν, ἔχεις δεύτερον Ἡρακλέα.

19

Little Hermogenes, when he lets anything fall on the ground, has to drag it down to him with a hook at the end of a pole.

20

Lean Gaius yesterday breathed his very last breath, and left nothing at all for burial, but, having passed down into Hades just as he was in life, flutters there the thinnest of the anatomies under earth; and his kinsfolk lifted an empty bier on their shoulders, inscribing above it, 'This is Gaius' funeral.'

21

Tiny Macron was found asleep one summer day by a mouse, who pulled him by his tiny foot into its hole; but in the hole he strangled the mouse with his naked hands and cried, 'Father Zeus, thou hast a second Heracles.'

XXII

EROTION

LUCILIUS

Τὴν μικρὴν παίζουσαν Ἐρώτιον ἥρπασε κώνωψ·
ἡ δέ, τί, φησί, δρῶ, Ζεῦ πάτερ, εἴ μ' ἐθέλεις;

XXIII

ARTEMIDORA

LUCILIUS

Ῥιπίζων ἐν ὕπνοις Δημήτριος Ἀρτεμιδώραν
τὴν λεπτήν, ἐκ τοῦ δώματος ἐξέβαλεν.

XXIV

THE ATOMIC THEORY

LUCILIUS

Ἐξ ἀτόμων Ἐπίκουρος ὅλον τὸν κόσμον ἔγραψεν
εἶναι, τοῦτο δοκῶν, Ἄλκιμε, λεπτότατον·
Εἰ δὲ τότ' ἦν Διόφαντος, ἔγραψεν ἂν ἐκ Διοφάντου
τοῦ καὶ τῶν ἀτόμων πουλύ τι λεπτοτέρου,
Ἢ τὰ μὲν ἄλλ' ἔγραψε συνεστάναι ἐξ ἀτόμων ἄν,
ἐκ τούτου δ' αὐτάς, Ἄλκιμε, τὰς ἀτόμους.

22

Small Erotion while playing was carried aloft by a gnat, and cried, 'What can I do, Father Zeus, if thou dost claim me?'

23

Fanning thin Artemidora in her sleep, Demetrius blew her clean out of the house.

24

Epicurus wrote that the whole universe consisted of atoms, thinking, Alcimus, that the atom was the least of things. But if Diophantus had lived then, he would have written, 'consisted of Diophantus,' who is much more minute than even the atoms, or would have written that all other things indeed consist of atoms, but the atoms themselves of him.

XXV

CHAEREMON

LUCILIUS

Ἀρθεὶς ἐξ αὔρης λεπτῆς ἐποτᾶτο δι' αἴθρης
Χαιρήμων ἀχύρου πολλὸν ἐλαφρότερος,
Καὶ τάχ' ἂν ἐρροίζητο δι' αἰθέρος, εἰ μὴ ἀράχνη
τοὺς πόδας ἐμπλεχθεὶς ὕπτιος ἐκρέματο.
Αὐτοῦ δὴ νύκτας τε καὶ ἤματα πέντε κρεμασθεὶς
ἑκταῖος κατέβη νήματι τῆς ἀράχνης.

XXVI

GOD AND THE DOCTOR

NICARCHUS

Τοῦ λιθίνου Διὸς ἐχθὲς ὁ κλινικὸς ἥψατο Μάρκος·
καὶ λίθος ὤν, καὶ Ζεύς, σήμερον ἐκφέρεται.

XXVII

THE PHYSICIAN AND THE ASTROLOGER

NICARCHUS

Ἑρμογένη τὸν ἰατρὸν ὁ ἀστρολόγος Διόφαντος
εἶπε μόνους ζωῆς ἐννέα μῆνας ἔχειν·
Κἀκεῖνος γελάσας, τί μὲν ὁ Κρόνος ἐννέα μηνῶν,
φησί, τελεῖ, σὺ νόει· τἀμὰ δὲ σύντομά σοι.

25

Borne up by a slight breeze, Chaeremon floated through the clear air, far lighter than chaff, and probably would have gone spinning off through ether, but that he caught his feet in a spider's web, and dangled there on his back; there he hung five nights and days, and on the sixth came down by a strand of the web.

26

Marcus the doctor called yesterday on the marble Zeus; though marble, and though Zeus, his funeral is to-day.

27

Diophantus the astrologer said that Hermogenes the physician had only nine months to live; and he laughing replied, 'What Cronus may bring to pass in nine months do you consider; but I

Εἶπε, καὶ ἐκτείνας μόνον ἥψατο, καὶ Διόφαντος
ἄλλον ἀπελπίζων, αὐτὸς ἀπεσκάρισεν.

XXVIII

A DEADLY DREAM

LUCILIUS

Ἑρμογένη τὸν ἰατρὸν ἰδὼν Διόφαντος ἐν ὕπνοις
οὐκέτ' ἀνηγέρθη, καὶ περίαμμα φέρων.

XXIX

SIMON THE OCULIST

NICARCHUS

Ἤν τιν' ἔχῃς ἐχθρόν, Διονύσιε, μὴ καταράσῃ
τὴν Ἶσιν τούτῳ μηδὲ τὸν Ἁρποκράτην,
Μηδ' εἴ τις τυφλοὺς ποιεῖ θεός, ἀλλὰ Σίμωνα·
καὶ γνώσῃ τί θεὸς καὶ τί Σίμων δύναται.

XXX

SCIENTIFIC SURGERY

NICARCHUS

Χειρουργῶν ἔσφαξεν Ἀκεστορίδην Ἀγέλαος·
ζῶν γὰρ χωλεύειν, φησίν, ἔμελλε τάλας.

can make short work with you.' He spoke, and reaching out, just touched him, and Diophantus, while forbidding another to hope, gasped out his own life.

28

Diophantus, having seen Hermogenes the physician in sleep, never awoke again, though he wore an amulet.

29

If you have an enemy, Dionysius, call not down upon him Isis nor Harpocrates, nor whatever god strikes men blind, but Simon; and you will know what God and what Simon can do.

30

Agelaus killed Acestorides by an operation; for, 'Poor man,' he said, 'he would have been lame for life.'

XXXI

THE WISE PROPHET

LUCILIUS

Τῷ πατρί μου τὸν ἀδελφὸν οἱ ἀστρολόγοι μακρόγηρων
πάντες ἐμαντεύσανθ' ὡς ἀφ' ἑνὸς στόματος,
'Αλλ' Ἑρμοκλείδης αὐτὸν μόνος εἶπε πρόμοιρον·
εἶπε δ', ὅτ' αὐτὸν ἔσω νεκρὸν ἐκοπτόμεθα.

XXXII

SOOTHSAYING

NICARCHUS

Εἰς Ῥόδον εἰ πλεύσει τις 'Ολυμπικὸν ἦλθεν ἐρωτῶν
τὸν μάντιν, καὶ πῶς πλεύσεται ἀσφαλέως·
Χὼ μάντις, πρῶτον μέν, ἔφη, καινὴν ἔχε τὴν ναῦν,
καὶ μὴ χειμῶνος, τοῦ δὲ θέρους ἀνάγου·
Τοῦτο γὰρ ἂν ποιῇς, ἥξεις κἀκεῖσε καὶ ὧδε
ἂν μὴ πειρατὴς ἐν πελάγει σε λάβῃ.

XXXIII

A SCHOOL OF RHETORIC

AUTHOR UNKNOWN

Χαίρετ' 'Αριστείδου τοῦ ῥήτορος ἑπτὰ μαθηταί,
τέσσαρες οἱ τοῖχοι καὶ τρία συψέλια.

31

All the astrologers as from one mouth prophesied to my father that his brother would reach a great old age; Hermocleides alone said he was fated to die early; and he said so, when we were indoors mourning over his corpse.

32

Some one came inquiring of the prophet Olympicus whether he should sail to Rhodes, and how he should have a safe voyage; and the prophet replied, 'First have a new ship, and set sail not in winter but in summer; for if you do this you will travel there and back safely, unless a pirate should capture you at sea.'

33

All hail, ye seven pupils of Aristides the rhetorician, four walls and three benches.

XXXIV

THE LIBERAL ARTS

LUCILIUS

Οὐ δέχεται Μάρκον τὸν ῥήτορα νεκρὸν ὁ Πλούτων,
εἴπων, ἀρκείτω Κέρβερος ὧδε κύων·
Εἰ δ' ἐθέλεις πάντως, Ἰξίονι καὶ Μελίτωνι
τῷ μελοποιητῇ καὶ Τιτυῷ μελέτα·
Οὐδὲν γὰρ σοῦ χεῖρον ἔχω κακόν, ἄχρις ἂν ἐλθὼν
ὧδε σολοικίζῃ Ῥοῦφος ὁ γραμματικός.

XXXV

CROSS PURPOSES

NICARCHUS

Δυσκώφῳ δύσκωφος ἐκρίνετο, καὶ πολὺ μᾶλλον
ἦν ὁ κριτὴς τούτων τῶν δύο κωφότερος·
Ὧν ὁ μὲν ἀντέλεγεν τὸ ἐνοίκιον αὐτὸν ὀφείλειν
μηνῶν πένθ'· ὁ δ' ἔφη νυκτὸς ἀληλεκέναι·
Ἐμβλέψας δ' αὐτοῖς ὁ κριτὴς λέγει· ἐς τί μάχεσθε;
μήτηρ ἔσθ' ὑμῶν· ἀμφότεροι τρέφετε.

34

Pluto refuses to take in the dead orator Marcus, saying, 'Let one dog, Cerberus, suffice us here; but if you insist, declaim to Ixion and Melito the lyric poet and Tityus; for I have no worse evil than you, until Rufus the critic comes here to murder the language.'

35

A deaf man went to law with a deaf man, and the judge was a long way deafer than both. The one claimed that the other owed him five months' rent; and he replied that he had ground his corn by night; then the judge, looking gravely at them, said, 'Why quarrel? she is your mother; keep her between you.'

XXXVI

THE PATENT STOVE

NICARCHUS

Ἠγόρασας χαλκοῦν μιλιάριον, Ἡλιόδωρε,
τοῦ περὶ τὴν Θρᾴκην ψυχρότερον Βορέου·
Μὴ φύσα, μὴ κάμνε· μάτην τὸν καπνὸν ἐγείρεις·
εἰς τὸ θέρος χαλκῆν βαύκαλιν ἠγόρασας.

XXXVII

THE WOODEN HORSE

LUCILIUS

Θεσσαλὸν ἵππον ἔχεις, Ἐρασίστρατε, ἀλλὰ σαλεῦσαι
οὐ δύνατ' αὐτὸν ὅλης φάρμακα Θεσσαλίης,
Ὄντως δούριον ἵππον, ὃν εἰ Φρύγες εἷλκον ἅπαντες
σὺν Δαναοῖς, Σκαιὰς οὐκ ἂν ἐσῆλθε πύλας·
Ὃν στήσας ἀνάθημα θεοῦ τινος, εἰ προσέχεις μοι,
τὰς κριθὰς ποίει τοῖς τεκνίοις πτισάνην.

XXXVIII

A MYSTERIOUS DISAPPEARANCE

LUCILIUS

Εἴσιδεν Ἀντίοχος τὴν Λυσιμάχου ποτὲ τύλην
κοὐκέτι τὴν τύλην εἴσιδε Λυσίμαχος.

36

You have bought a brass hot-water urn, Heliodorus, that is chillier than the North wind about Thrace; do not blow, do not labour, you but raise smoke in vain; it is a brass wine-cooler you have bought against summer.

37

You have a Thessalian horse, Erasistratus, but the drugs of all Thessaly cannot make him go, the real wooden horse, that, if Trojans and Greeks had all pulled together, would never have entered at the Scaean gate; set it up as an offering to some god, if you take my advice, and make gruel for your little children with its barley.

38

Antiochus once set eyes on Lysimachus' cushion, and Lysimachus never set eyes on his cushion again.

XXXIX

CINYRAS THE CILICIAN

DEMODOCUS

Πάντες μὲν Κίλικες κακοὶ ἀνέρες· ἐν δὲ Κίλιξιν
εἷς ἀγαθὸς Κινύρης, καὶ Κινύρης δὲ Κίλιξ.

XL

A GENERATION OF VIPERS

AUTHOR UNKNOWN

Ἀσπίδα, φρῦνον, ὄφιν, καὶ Λαδικέας περίφευγε,
καὶ κύνα λυσσητήν, καὶ πάλι Λαδικέας.

XLI

THE LIFEBOAT

NICARCHUS

Εἶχε Φίλων λέμβον Σωτήριον· ἀλλ' ἐν ἐκείνῳ
σωθῆν' οὐδὲ Ζεὺς αὐτὸς ἴσως δύναται·
Οὔνομα γὰρ μόνον ἦν Σωτήριος· οἱ δ' ἐπιβάντες
ἔπλεον ἢ παρὰ γῆν ἢ παρὰ Φερσεφόνην.

39

All Cilicians are bad men; among the Cilicians there is one good man, Cinyras, and yet Cinyras is a Cilician.

40

Keep clear of a cobra, a toad, a viper, and the Laodiceans; also of a mad dog, and of the Laodiceans once again.

41

Philo had a boat, the Salvation, but not Zeus himself, I believe, can be safe in her; for she was salvation in name only, and those who got on board her used either to go aground or to go underground.

XLII

THE MISER AND THE MOUSE

LUCILIUS

Μῦν Ἀσκληπιάδης ὁ φιλάργυρος εἶδεν ἐν οἴκῳ,
καί, τί ποιεῖς, φησίν, φίλτατε μῦ, παρ' ἐμοί;
Ἡδὺ δ' ὁ μῦς γελάσας, μηδέν, φίλε, φησί, φοβηθῇς,
οὐχὶ τροφῆς παρὰ σοὶ χρῄζομεν, ἀλλὰ μονῆς.

XLIII

VEGETARIANISM

AUTHOR UNKNOWN

Οὐ μόνος ἐμψύχων ἄπεχες χέρας, ἀλλὰ καὶ ἡμεῖς·
τίς γὰρ ὃς ἐμψύχων ἥψατο, Πυθαγόρα;
Ἀλλ' ὅταν ἑψηθῇ τι καὶ ὀπτηθῇ καὶ ἁλισθῇ,
δὴ τότε καὶ ψυχὴν οὐκ ἔχον ἐσθίομεν.

XLIV

NICON'S NOSE

NICARCHUS

Τοῦ γρυποῦ Νίκωνος ὁρῶ τὴν ῥῖνα, Μένιππε,
αὐτὸς δ' οὖν μακρὰν φαίνεται εἶναι ἔτι·

42

Asclepiades the miser saw a mouse in his house, and said, 'What do you want with me, my very dear mouse?' and the mouse, smiling sweetly, replied, 'Do not be afraid, my friend; we do not ask board from you, only lodging.'

43

You were not alone in keeping your hands off live things; we do so too; who touches live food, Pythagoras? but we eat what has been boiled and roasted and pickled, and there is no life in it then.

44

I see Nicon's beak of a nose, Menippus; it is evident he is still a long way off; but he will arrive if we wait patiently; for at the

Πλὴν ἥξει, μείνωμεν ὅμως· εἰ γὰρ πολύ, πέντε
τῆς ῥινὸς σταδίους οἴομαι οὐκ ἀπέχει.
Ἀλλ' αὐτὴ μέν, ὁρᾷς, προπορεύεται· ἢν δ' ἐπὶ βουνὸν
ὑψηλὸν στῶμεν, καὐτὸν ἐσοψόμεθα.

XLV

WHY SO PALE AND WAN, FOND LOVER

ASCLEPIADES

Πῖν' Ἀσκληπιάδη· τί τὰ δάκρυα ταῦτα; τί πάσχεις;
οὐ σὲ μόνον χαλεπὴ Κύπρις ἐληΐσατο,
Οὐδ' ἐπὶ σοὶ μούνῳ κατεθήξατο τόξα καὶ ἰοὺς
πικρὸς Ἔρως· τί ζῶν ἐν σποδιῇ τίθεσαι;

XLVI

THE WORLD'S REVENGE

LUCIAN

Ἐν πᾶσιν μεθύουσιν Ἀκίνδυνος ἤθελε νήφειν·
τοὔνεκα καὶ μεθύειν αὐτὸς ἔδοξε μόνος.

most he is not, I fancy, five stadia behind the nose. Here it is, you see, stepping forward; if we stand on a high mound we shall catch sight of him in person.

45

Drink, Asclepiades; why these tears? what ails you? not of you only has the cruel Cyprian made her prey, not for you only has bitter Love whetted the arrows of his bow; why while yet alive lie you in the dust?

46

In a company where all were drunk, Acindynus must needs be sober; and so he seemed himself the one drunk man there.

XLVII

EPILOGUE

PHILODEMUS

Ἠράσθην· τίς δ' οὐχί; κεκώμακα· τίς δ' ἀμύητος
κώμων; ἀλλ' ἐμάνην· ἐκ τίνος; οὐχὶ θεοῦ;
Ἐρρίφθω· πολιὴ γὰρ ἐπείγεται ἀντὶ μελαίνης
θρὶξ ἤδη, συνετῆς ἄγγελος ἡλικίης.
Καὶ παίζειν ὅτε καιρός, ἐπαίξαμεν· ἡνίκα καὶ νῦν
οὐκέτι, λωϊτέρης φροντίδος ἁψόμεθα.

47

I was in love once; who has not been? I have revelled; who is uninitiated in revels? nay, I was mad; at whose prompting but a god's? Let them go; for now the silver hair is fast replacing the black, a messenger of wisdom that comes with age. We too played when the time of playing was; and now that it is no longer, we will turn to worthier thoughts.

XI

DEATH

I

THE SPAN OF LIFE

MADEDONIUS

Γαῖα καὶ Εἰλήθυια, σὺ μὲν τέκες, ἡ δε καλύπτεις·
    χαίρετον· ἀμφοτέρας ἤνυσα τὸ στάδιον·
Εἶμι δέ, μὴ νοέων πόθι νείσομαι· οὐδὲ γὰρ ὑμέας
    ἢ τίνος, ἢ τίς ἐών, οἶδα πόθεν μετέβην.

II

DUSTY DEATH

AUTHOR UNKNOWN

Μὴ μύρα, μὴ στεφάνους λιθίναις στήλαισι χαρίζου,
    μηδὲ τὸ πῦρ φλέξῃς· ἐς κενὸν ἡ δαπάνη·
Ζῶντί μοι εἴ τι θέλεις χάρισαι· τέφρην δὲ μεθύσκων
    πηλὸν ποιήσεις, κοὐχ ὁ θανὼν πίεται.

1

Earth and Birth-Goddess, thou who didst bear me and thou who coverest, farewell; I have accomplished the course between you, and I go, not discerning whither I shall travel; for I know not either whose or who I am, or whence I came to you.

2

Pay no offering of ointments or garlands on my stony tomb, nor make the fire blaze up; the expense is in vain. While I live be kind to me if thou wilt; but drenching my ashes with wine thou wilt make mire, and the dead man will not drink.

III

A CITIZEN OF THE REPUBLIC

LEONIDAS OF TARENTUM

Ἀρκεῖ μοι γαίης μικρὴ κόνις· ἡ δὲ περισσὴ
ἄλλον ἐπιθλίβοι πλούσια κεκλιμένον
Στήλη, τὸ σκληρὸν νεκρῶν βάρος, οἵ με θανόντα
γνώσοντ', Ἄλκανδρος τοῦθ' ὅτι Καλλιτέλευς.

IV

BENE MERENTI

AUTHOR UNKNOWN

Γαῖα φίλη τὸν πρέσβυν Ἀμύντιχον ἔνθεο κόλποις
πολλῶν μνησαμένη τῶν ἐπὶ σοὶ καμάτων·
Καὶ γὰρ ἀεὶ πρέμνον σοι ἐνεστήριξεν ἐλαίης,
πολλάκι καὶ Βρομίου κλήμασιν ἠγλάϊσεν,
Καὶ Δηοῦς ἔπλησε, καὶ ὕδατος αὔλακας ἕλκων
θῆκε μὲν εὐλάχανον, θῆκε δ' ὀπωροφόρον·
Ἀνθ' ὧν σὺ πρηεῖα κατὰ κροτάφου πολιοῖο
κεῖσο, καὶ εἰαρινὰς ἀνθοκόμει βοτάνας.

V

PEACE IN THE END

DIONYSIUS

Πρηΰτερον γῆράς σε καὶ οὐ κατὰ νοῦσος ἀμαυρὴ
ἔσβεσεν, εὐνήθης δ' ὕπνον ὀφειλόμενον

3

A little dust of earth suffices me; let another lie richly, weighed down by his extravagant tombstone, that grim weight over the dead, who will know me here in death as Alcander son of Calliteles.

4

Dear Earth, take old Amyntichus to thy bosom, remembering his many labours on thee; for ever he planted in thee the olive-stock, and often made thee fair with vine-cuttings, and filled thee full of corn, and, drawing channels of water along, made thee rich with herbs and plenteous in fruit: do thou in return lie softly over his grey temples and flower into tresses of spring herbage.

5

A gentler old age and no dulling disease quenched thee, and

Ἄκρα μεριμνήσας Ἐρατόσθενες· οὐδὲ Κυρήνη
μαῖά σε πατρῴων ἐντὸς ἔδεκτο τάφων,
Ἀγλάου υἱέ, φίλος δὲ καὶ ἐν ξείνῃ κεκάλυψαι
πὰρ τόδε Πρωτῆος κράσπεδον αἰγιαλοῦ.

VI

THE WITHERED VINE

LEONIDAS OF TARENTUM

Ἄμπελος ὡς ἤδη κάμακι στηρίζομαι αὔῳ
σκηπανίῳ· καλέει μ' εἰς Ἀΐδην θάνατος·
Δυσκώφει μὴ Γόργε· τί τοι χαριέστερον εἰ τρεῖς
ἢ πίσυρας ποίας θάλψῃ ὑπ' ἠελίῳ;
Ὧδ' εἴπας οὐ κόμπῳ, ἀπὸ ζωὴν ὁ παλαιὸς
ὤσατο, κῆς πλεόνων ἦλθε μετοικεσίην.

VII

ACCOMPLISHMENT

THEAETETUS

Ἥνδανεν ἀνθρώποις, ὁ δ' ἐπιπλέον ἥνδανε Μούσαις
Κράντωρ, καὶ γήρως ἤλυθεν οὔτι πρόσω·
Γῆ, σὺ δὲ τεθνειῶτα τὸν ἱερὸν ἄνδρ' ὑπεδέξω
ἦ ῥ' ὅγε καὶ ζώει κεῖθι ἐν εὐφροσύνῃ;

thou didst fall asleep in the slumber to which all must come, O Eratosthenes, after pondering over high matters; nor did Cyrene where thou sawest the light receive thee within the tomb of thy fathers, O son of Aglaus; yet dear even in a foreign land art thou buried, here by the edge of the beach of Proteus.

6

'Even as a vine on her dry pole I support myself now on a staff, and death calls me to Hades. Be not obstinately deaf, O Gorgus; what is it the sweeter for thee if for three or four summers yet thou shalt warm thyself beneath the sun?' So saying the aged man quietly put his life aside, and removed his house to the greater company.

7

Delightful to men and yet more delightful to the Muses was Crantor, and did not live far into age: O earth, didst thou enfold the sacred man in death, or does he still live in gladness there?

VIII

LOCA PASTORUM DESERTA

AUTHOR UNKNOWN

Νηϊάδες καὶ ψυχρὰ βοαύλια ταῦτα μελίσσαις
 οἶμον ἐπ᾽ εἰαρινὴν λέξατε νισσομέναις,
Ὡς ὁ γέρων Λεύκιππος ἐπ᾽ ἀρσιπόδεσσι λαγωοῖς
 ἔφθιτο χειμερίῃ νυκτὶ λοχησάμενος,
Σμήνεα δ᾽ οὐκέτι οἱ κομέειν φίλον· αἱ δὲ τὸν ἄκρης
 γείτονα ποιμένιαι πολλὰ ποθοῦσι νάπαι.

IX

THE OLD SHEPHERD

LEONIDAS OF TARENTUM

Ποιμένες οἱ ταύτην ὄρεος ῥάχιν οἰοπολεῖτε
 αἶγας κεὐείρους ἐμβατέοντες ὄϊς,
Κλειταγόρῃ, πρὸς Γῆς, ὀλίγην χάριν ἀλλὰ προσηνῆ
 τίνοιτε χθονίης εἵνεκα Φερσεφόνης·
Βληχήσαιντ᾽ ὄϊές μοι, ἐπ᾽ ἀξέστοιο δὲ ποιμὴν
 πέτρης συρίζοι πρηέα βοσκομέναις,
Εἴαρι δὲ πρώτῳ λειμώνιον ἄνθος ἀμέρσας
 χωρίτης στεφέτω τύμβον ἐμὸν στεφάνῳ,
Καί τις ἀπ᾽ εὐάρνοιο καταρραίνοιτο γάλακτι
 οἰός, ἀμολγαῖον μαστὸν ἀνασχόμενος,

8

Naiads and chill cattle-pastures, tell to the bees when they come on their springtide way, that old Leucippus perished when out trapping scampering hares on a winter's night, and no longer is the tending of the hives his pleasant task; but the pastoral dells mourn sore for him who dwelt with the mountain peak for neighbour.

9

Shepherds who pass over this ridge of hill pasturing your goats and fleecy sheep, pay to Cleitagoras, in Earth's name, a small but kindly grace, for the sake of Persephone under ground; let sheep bleat by me, and on an unhewn stone the shepherd pipe softly to them as they feed, and in early spring let the countryman pluck the meadow flower to enwreathe my tomb with a garland, and let one make milk drip from a fruitful ewe, holding up her milking-udder,

Κρηπῖδ' ὑγραίνων ἐπιτύμβιον· εἰσὶ θανόντων,
εἰσὶν ἀμοιβαῖαι κἀν φθιμένοις χάριτες.

X

THE DEAD FOWLER

MNASALCAS

Ἀμπαύσει καὶ τῇδε θοὸν πτερὸν ἱερὸς ὄρνις
τᾶσδ' ὑπὲρ ἀδείας ἑζόμενος πλατάνου,
Ὤλετο γὰρ Ποίμανδρος ὁ Μάλιος, οὐδ' ἔτι νεῖται
ἰξὸν ἐπ' ἀγρευταῖς χευάμενος καλάμοις.

XI

THE ANT BY THE THRESHING-FLOOR

ANTIPATER OF SIDON

Αὐτοῦ σοὶ παρ' ἅλωνι, δυηπαθὲς ἐργάτα μύρμηξ,
ἠρίον ἐκ βώλου διψάδος ἐκτισάμαν
Ὄφρα σε καὶ φθίμενον Δηοῦς σταχυητρόφος αὖλαξ
θέλγῃ ἀροτραίῃ κείμενον ἐν θαλάμῃ.

XII

THE TAME PARTRIDGE

SIMMIAS

Οὐκέτ' ἀν' ὑλῆεν δρίος εὔσκιον, ἀγρότα πέρδιξ,
ἠχήεσσαν ἵης γῆρυν ἀπὸ στομάτων,

to wet the base of my tomb: there are returns for favours to dead men, there are, even among the departed.

10

Even here shall the holy bird rest his swift wing, sitting on this murmuring plane, since Poemander the Malian is dead and comes no more with birdlime smeared on his fowling reeds.

11

Here to thee by the threshing-floor, O toiling worker ant, I rear a memorial to thee of a thirsty clod, that even in death the corn-nurturing furrow of Demeter may lull thee as thou liest in thy rustic cell.

12

No more along the shady woodland copse, O hunter partridge,

Θηρεύων βαλίους συνομήλικας ἐν νομῷ ὕλης·
ᾤχεο γὰρ πυμάταν εἰς Ἀχέροντος ὁδόν.

XIII

THE SILENT SINGING-BIRD

TYMNES

Ὄρνεον ὦ Χάρισιν μεμελημένον, ὦ παρόμοιον
ἀλκυόσιν τὸν σὸν φθόγγον ἰσωσάμενον,
Ἡρπάσθης, φίλ' ἐλαιέ· σὰ δ' ἤθεα καὶ τὸ σὸν ἡδὺ
πνεῦμα σιωπηραὶ νυκτὸς ἔχουσιν ὁδοί.

XIV

THE FIELDS OF PERSEPHONE

ARISTODICUS

Οὐκέτι δή σε λίγεια κατ' ἀφνεὸν Ἀλκίδος οἶκον
ἀκρὶ μελιζομέναν ὄψεται ἀέλιος·
Ἤδη γὰρ λειμῶνας ἐπὶ Κλυμένου πεπότησαι
καὶ δροσερὰ χρυσέας ἄνθεα Περσεφόνας.

XV

THE DISCONSOLATE SHEPHERD

THEOCRITUS

Ὦ δείλαιε τὺ Θύρσι, τί τοι πλέον εἰ καταταξεῖς
δάκρυσι διγλήνως ὦπας ὀδυρόμενος;

dost thou send thy clear cry from thy mouth as thou decoyest thy speckled kinsfolk in their forest feeding-ground; for thou art gone on the final road of Acheron.

13

O bird beloved of the Graces, O rivalling the halcyons in likeness of thy note, thou art snatched away, dear warbler, and thy ways and thy sweet breath are held in the silent paths of night.

14

No longer in the wealthy house of Alcis, O shrill grasshopper, shall the sun behold thee singing; for now thou art flown to the meadows of Clymenus and the dewy flowers of golden Persephone.

15

Ah thou poor Thyrsis, what profit is it if thou shalt waste away

Οἴχεται ἁ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς Ἄιδαν,
τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος,
Αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἁνίκα τήνας
ὀστέον οὐδὲ τέφρα λείπετ' ἀποιχομένας;

XVI

LAMPO THE HOUND

ANTIPATER OF SIDON

Θηρευτὴν Λάμπωνα Μίδου κύνα δίψα κατέκτα
καίπερ ὑπὲρ ψυχῆς πολλὰ πονησάμενον·
Ποσσὶ γὰρ ὤρυσσεν νοτερὸν πέδον, ἀλλὰ τὸ νωθὲς
πίδακος ἐκ τυφλῆς οὐκ ἐτάχυνεν ὕδωρ,
Πίπτε δ' ἀπαυδήσας· ἡ δ' ἔβλυσεν. ἦ ἄρα, Νύμφαι,
Λάμπωνι κταμένων μῆνιν ἔθεσθ' ἐλάφων.

XVII

STORM ON THE HILLS

DIOTIMUS

Αὐτόμαται δειλῇ ποτὶ ταὔλιον αἱ βόες ἦλθον
ἐξ ὄρεος πολλῇ νιφόμεναι χιόνι·
Αἰαί, Θηρίμαχος δὲ παρὰ δρυῒ τὸν μακρὸν εὕδει
ὕπνον· ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.

the apples of thy two eyes with tears in thy mourning? the kid is gone, the pretty young thing, is gone to Hades; for a savage wolf crunched her in his jaws; and the dogs bay; what profit is it, when of that lost one not a bone nor a cinder is left?

16

Thirst slew hunter Lampo, Midas' dog, though he toiled hard for his life; for he dug with his paws in the moist flat, but the slow water made no haste out of her blind spring, and he fell in despair; then the water gushed out. Ah surely, Nymphs, you dealt on Lampo your wrath for the slain deer.

17

Unherded at evenfall the cattle came to the farmyard from the hill, snowed on with heavy snow; alas, and Therimachus sleeps the long sleep beside an oak, stretched there by fire from heaven.

XVIII

A WET NIGHT

ANTIPATER OF SIDON

Οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον
μέμψομ', ὀλισθηροὶ δ' εἰς πόδας ἀμφότεροι·
'Αγρόθε γὰρ κατιόντα Πολύξενον ἔκ ποτε δαιτὸς
τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων,
Κεῖται δ' Αἰολίδος Σμύρνης ἑκάς. ἀλλά τις ὄρφνης
δειμαίνοι μεθύων ἀτραπὸν ὑετίην.

XIX

FAR FROM HOME

TYMNES

Μή σοὶ τοῦτο, Φιλαινί, λίην ἐπικαίριον ἔστω
εἰ μὴ πρὸς Νείλῳ γῆς μορίης ἔτυχες,
'Αλλά σ' 'Ελευθέρνης ὅδ' ἔχει τάφος· ἔστι γὰρ ἴση
πάντοθεν εἰς 'Αΐδην ἐρχομένοισιν ὁδός.

XX

DEATH AT SEA

SIMONIDES

Σῶμα μὲν ἀλλοδαπὴ κεύθει κόνις· ἐν δέ σε πόντῳ,
Κλείσθενες, Εὐξείνῳ μοῖρ' ἔκιχεν θανάτου

18

I know not whether I shall complain of Dionysus or blame the rain of Zeus, but both are treacherous for feet. For the tomb holds Polyxenus, who returning once to the country from a feast, tumbled off the slippery slopes, and lies far from Aeolic Smyrna: therefore let one full of wine fear a rainy footpath in the dark.

19

Let not this be of too much moment to thee, O Philaenis, that thou hast not found thine allotted earth by the Nile, but this tomb holds thee in Eleutherne; for to comers from all places there is an equal way to Hades.

20

Strange dust covers thy body, and the lot of death took thee,

Πλαζόμενον, γλυκεροῦ δὲ μελίφρονος οἴκαδε νόστου
ἤμπλακες, οὐδ' ἵκευ Χῖον ἐπ' ἀμφιρύτην.

XXI

AT THE WORLD'S END

CRINAGORAS

Δείλαιοι, τί κεναῖσιν ἀλώμεθα θαρσήσαντες
ἐλπίσιν, ἀτηροῦ ληθόμενοι θανάτου;
Ἦν ὅδε καὶ μύθοισι καὶ ἤθεσι πάντα Σέλευκος
ἄρτιος· ἀλλ' ἥβης βαιὸν ἐπαυρόμενος,
Ὑστατίοις ἐν Ἴβηρσι, τόσον δίχα τηλόθι Λέσβου,
κεῖται ἀμετρήτων ξεῖνος ἐπ' αἰγιαλῶν.

XXII

IN LIMINE PORTUS

ANTIPHILUS

Ἤδη που πάτρης πελάσας σχεδόν, αὔριον, εἶπον
ἡ μακρὴ κατ' ἐμοῦ δυσπνοΐη κοπάσει·
Οὔπω χεῖλος ἔμυσε, καὶ ἦν ἴσος Ἄϊδι πόντος,
καί με κατέτρυχεν κεῖνο τὸ κοῦφον ἔπος.
Πάντα λόγον πεφύλαξο τὸν αὔριον· οὐδὲ τὰ μικρὰ
λήθει τὴν γλώσσης ἀντίπαλον Νέμεσιν.

O Cleisthenes, wandering in the Euxine sea; and thou didst fail of sweet and dear home-coming, nor ever didst reach sea-girt Chios.

21

Alas, why wander we, trusting in vain hopes and forgetting baneful death? this Seleucus was perfect in his words and ways, but, having enjoyed his youth but a little, among the utmost Iberians, so far sundered away from Lesbos, he lies a stranger on unmapped shores.

22

Already almost in touch of my native land, 'To-morrow,' I said, 'the wind that has set so long against me will abate'; not yet had the speech died on my lip, and the sea was even as Hades, and that light word broke me down. Beware of every speech with to-morrow in it; not even small things escape the Nemesis that avenges the tongue.

XXIII

DROWNED IN HARBOUR

ANTIPATER OF THESSALONICA

Μηδ' ὅτ' ἐπ' ἀγκύρης ὀλοῇ πίστευε θαλάσσῃ,
ναυτίλε, μηδ' εἴ τοι πείσματα χέρσος ἔχοι·
Καὶ γὰρ Ἴων ὅρμῳ ἐνικάππεσεν, ἐς δὲ κόλυμβον
ναύτου τὰς ταχινὰς οἶνος ἔδησε χέρας.
Φεῦγε χοροιτυπίην ἐπινήϊον· ἐχθρὸς Ἰάκχῳ
πόντος· Τυρσηνοὶ τοῦτον ἔθεντο νόμον.

XXIV

IN SOUND OF THE SEA

ANTIPATER OF THESSALONICA

Καὶ νέκυν ἀπρήϋντος ἀνιήσει με θάλασσα
Λῦσιν ἐρημαίῃ κρυπτὸν ὑπὸ σπιλάδι,
Στρηνὲς ἀεὶ φωνεῦσα παρ' οὔατι καὶ παρὰ κωφὸν
σῆμα· τί μ', ὤνθρωποι, τῇδε παρῳκίσατε
Ἣ πνοίης χήρωσε τὸν οὐκ ἐπὶ φορτίδι νηῒ
ἔμπορον, ἀλλ' ὀλίγης ναυτίλον εἰρεσίης,
Θηκαμένη ναυηγόν ; ὁ δ' ἐκ πόντοιο ματεύων
ζωήν, ἐκ πόντου καὶ μόρον εἱλκυσάμην.

23

Not even when at anchor trust the baleful sea, O sailor, nor even if dry land hold thy cables; for Ion fell into the harbour, and at the plunge wine tied his quick sailor's hands. Beware of revelling on ship-board; the sea is enemy to Iacchus; this law the Tyrrhenians ordained.

24

Even in death shall the implacable sea vex me, Lysis hidden beneath a lonely rock, ever sounding harshly by my ear and alongside of my deaf tomb. Why, O fellow-men, have you made my dwelling by this that reft me of breath, me whom, not trading in my merchant-ship but sailing in a little rowing boat, it brought to shipwreck? and I who sought my living out of the sea, out of the sea likewise drew my death.

XXV

THE EMPTY HOUSE

ANTIPATER OF THESSALONICA

Δύσμορε Νικάνωρ πολιῷ μεμορημένε πόντῳ,
κεῖσαι δὴ ξείνῃ γυμνὸς ἐπ' ἠϊόνι
Ἢ σύ γε πρὸς πέτρῃσι· τὰ δ' ὄλβια κεῖνα μέλαθρα
φροῦδά τε καὶ πάσης ἐλπὶς ὄλωλε Τύρου,
Οὐδέ τί σε κτεάνων ἐρρύσατο· φεῦ, ἐλεεινέ,
ὤλεο μοχθήσας ἰχθύσι καὶ πελάγει.

XXVI

THE SEA'S HARVEST

ISIDORUS AEGEATES

Ἔκ με γεωμορίης Ἐτεοκλέα πόντιος ἐλπὶς
εἵλκυσεν ὀθνείης ἔμπορον ἐργασίης,
Νῶτα δὲ Τυρσηνῆς ἐπάτευν ἁλός· ἀλλ' ἅμα νηῒ
πρηνιχθεὶς κείνης ὕδασιν ἐγκατέδυν
Ἀθρόον ἐμβρίσαντος ἀήματος· οὐκ ἄρ' ἀλωὰς
αὐτὸς ἐπιπνείει κεὶς ὀθόνας ἄνεμος.

25

Hapless Nicanor, doomed by the grey sea, thou liest then naked on a strange beach, or haply by the rocks, and those wealthy halls are perished from thee, and lost is the hope of all Tyre; nor did aught of thy treasures save thee; alas, pitiable one! thou didst perish, and all thy labour was for the fishes and the sea.

26

From my plot of land hope of the sea drew me, Eteocles, to be a merchant of foreign traffic, and I fared on the ridges of the Tyrrhene brine; but I sank with my ship, overwhelmed in its waters, under the full weight of the gale: not the same is the wind that blows on the threshing-floor and on the canvas.

XXVII

THE SINKING OF THE PLEIAD

AUTOMEDON

Ἄνθρωπε ζωῆς περιφείδεο, μηδὲ παρ' ὥρην
ναυτίλος ἴσθι· καὶ ὣς οὐ πολὺς ἀνδρὶ βίος·
Δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
ἠπείγευ, κοίλης ἔμπορος ἐκ Συρίης,
Ἔμπορος ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν
ποντοπορῶν, αὐτῇ Πλειάδι συγκατέδυς.

XXVIII

A RESTLESS GRAVE

ARCHIAS

Οὐδὲ νέκυς ναυηγὸς ἐπὶ χθόνα Θῆρις ἐλασθεὶς
κύμασιν ἀγρύπνων λήσομαι ἠϊόνων·
Ἦ γὰρ ἁλιρρήκτοις ὑπὸ δειράσιν, ἀγχόθι πόντου
δυσμενέος, ξείνων χερσὶν ἔκυρσα τάφου,
Αἰεὶ δὲ βρομέοντα καὶ ἐν νεκύεσσι θαλάσσης
ὁ τλήμων ἀΐω δοῦπον ἀπεχθόμενον.

27

O man, be sparing of life, neither go on sea-faring out of season; even so the life of man is not long. Miserable Cleonicus, yet thou didst hasten to come to fair Thasos, a merchantman out of hollow Syria, O merchant Cleonicus; but hard on the sinking of the Pleiad while thou journeyedst over the sea, as the Pleiad sank, so didst thou.

28

Not even in death shall I, Theris, tossed shipwrecked upon land by the waves, forget the sleepless shores; for beneath the spray-beaten reefs, nigh the disastrous main, I found a grave at the hands of strangers, and for ever do I wretchedly hear roaring even among the dead the hated thunder of the sea.

XXIX

TELLURIS AMOR

CRINAGORAS

Ποιμὴν ὦ μάκαρ, εἴθε κατ' οὔρεος ἐπροβάτευον
κἠγώ, ποιηρὸν τοῦτ' ἀνὰ λευκόλοφον,
Κριοῖς ἁγητῆρσι βοτὰ βληχῶμεν' ὀπάζων,
ἢ πικρῇ βάψαι νήοχα πηδάλια
Ἅλμῃ· τοιγὰρ ἔδυν ὑποβένθιος· ἀμφὶ δὲ ταύτην
θῖνά με ῥοιβδήσας Εὖρος ἀπημέσατο.

XXX

A GRAVE BY THE SEA

ASCLEPIADES

Ὀκτω μευ πήχεις ἄπεχε τρηχεῖα θάλασσα
καὶ κύμαινε βόα θ' ἡλίκα σοι δύναμις·
Ἢν δὲ τὸν Εὐμάρεω καθέλῃς τάφον, ἄλλο μὲν οὐδὲν
κρήγυον, εὑρήσεις δ' ὀστέα καὶ σποδιήν.

XXXI

AN EMPTY TOMB

CALLIMACHUS

Ὤφελε μηδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἂν ἡμεῖς
παῖδα Διοκλείδου Σώπολιν ἐστένομεν.

29

O happy shepherd, would that I too had shepherded on the mountain along this white grassy hill, making the bleating flock move after the leader rams, rather than dipped a ship's steering-rudders in the bitter brine: so I sank under the depths, and the East wind that swallowed me down cast me up again on this shore.

30

Keep eight cubits away from me, O rough sea, and billow and roar with all thy might; but if thou pullest down the grave of Eumares, thou wilt find nothing of value, but only bones and dust.

31

Would that swift ships had never been, for we should not have bewailed Sopolis, son of Diocleides; but now somewhere in the

Νῦν δ' ὁ μὲν εἰν ἁλί που φέρεται νέκυς· ἀντὶ δ' ἐκείνου
οὔνομα καὶ κενεὸν σῆμα παρερχόμεθα.

XXXII

THE DAYS OF THE HALCYONS

APOLLONIDES

Καὶ πότε δινήεις ἄφοβος πόρος, εἰπέ, θάλασσα,
εἰ καὶ ἐν ἀλκυόνων ἤμασι κλαυσόμεθα,
'Αλκυόνων, αἷς πόντος ἀεὶ στηρίξατο κῦμα
νήνεμον, ὡς κρῖναι χέρσον ἀπιστοτέρην;
'Αλλὰ καὶ ἡνίκα μαῖα καὶ ὠδίνεσσιν ἀπήμων
αὐχεῖς, σὺν φόρτῳ δύσας 'Αριστομένην.

XXXIII

A WINTER VOYAGE

AUTHOR UNKNOWN

Καὶ σέ, Κλεηνορίδη, πόθος ὤλεσε πατρίδος αἴης
θαρσήσαντα Νότου λαίλαπι χειμερίῃ·
῞Ωρη γάρ σε πέδησεν ἀνέγγυος· ὑγρὰ δὲ τὴν σὴν
κύματ' ἀφ' ἱμερτὴν ἔκλυσεν ἡλικίην.

sea he drifts dead, and instead of him we pass by a name on an empty tomb.

32

And when shall thy swirling passage be free from fear, say, O sea, if even in the days of the halcyons we must weep, of the halcyons for whom Ocean evermore stills his windless wave, that one might think dry land less trustworthy? but even when thou callest thyself a gentle nurse and harmless to women in labour, thou didst drown Aristomenes with his freight.

33

Thee too, son of Cleanor, desire after thy native land destroyed, trusting to the wintry gust of the South; for the unsecured season entangled thee, and the wet waves washed away thy lovely youth.

XXXIV

THE DEAD CHILD

AUTHOR UNKNOWN

Οὔπω τοι πλόκαμοι τετμημένοι, οὐδὲ σελάνας
τοὶ τριετεῖς μηνῶν ἀνιοχεῦντο δρόμοι,
Κλεύδικε, Νικασὶς ὅτε σὰν περὶ λάρνακα μάτηρ,
τλᾶμον, ἐπ' αἰακτῷ πόλλ' ἐβόασε τάφῳ
Καὶ γενέτας Περίκλειτος· ἐπ' ἀγνώτῳ δ' Ἀχέροντι
ἡβάσεις ἥβαν, Κλεύδικ', ἀνοστοτάταν.

XXXV

THE LITTLE SISTER

LEONIDAS OF TARENTUM

Ἡ παῖς ᾤχετ' ἄωρος ἐν ἑβδόμῳ ἤδ' ἐνιαυτῷ
εἰς Ἀΐδην, πολλῆς ἡλικίης προτέρη,
Δειλαία ποθέουσα τὸν εἰκοσάμηνον ἀδελφὸν
νήπιον ἀστόργου γευσάμενον θανάτου.
Αἰαῖ, λυγρὰ παθοῦσα Περιστερί, ὡς ἐν ἑτοίμῳ
ἀνθρώποις δαίμων θῆκε τὰ δεινότατα.

XXXVI

PERSEPHONE'S PLAYTHING

AUTHOR UNKNOWN

Ἀΐδη ἀλλιτάνευτε καὶ ἄτροπε, τίπτε τοι οὕτω
Κάλλαισχρον ζωᾶς νήπιον ὠρφάνισας;

34

Not yet were thy tresses cut, nor had the monthly courses of the moon driven a three-years' space, O poor Cleodicus, when thy mother Nicasis, clasping thy coffin, wailed long over thy lamented grave, and thy father Pericleitus; but by unknown Acheron thou shalt flower out the youth that never, never returns.

35

This girl passed to Hades untimely, in her seventh year, before her many playmates, poor thing, pining for her baby-brother, who at twenty months old tasted of loveless Death. Alas, ill-fated Peristeris, how near at hand God has set the sorest griefs to men.

36

Hades inexorable and inflexible, why hast thou thus reft infant

Ἔσται μὰν ὅ γε παῖς ἐν δώμασι Φερσεφονείοις
παίγνιον· ἀλλ' οἴκοι λυγρὰ λέλοιπε πάθη.

XXXVII

CHILDLESS AMONG WOMEN

LEONIDAS OF TARENTUM

Ἆ δείλ' Ἀντίκλεις, δειλὴ δ' ἐγὼ ἡ τὸν ἐν ἥβης
ἀκμῇ καὶ μοῦνον παῖδα πυρωσαμένη,
Ὀκτωκαιδεκέτης ὃς ἀπώλεο, τέκνον· ἐγὼ δὲ
ὀρφάνιον κλαίω γῆρας ὀδυρομένη.
Βαίην εἰς Ἄϊδος σκιερὸν δόμον· οὔτε μοι ἠὼς
ἡδεῖ', οὔτ' ἀκτὶς ὠκέος ἠελίου·
Ἆ δείλ' Ἀντίκλεις, μεμορημένε, πένθεος εἴης
ἰητήρ, ζωῆς ἔκ με κομισσάμενος.

XXXVIII

FATE'S PERSISTENCY

PHILIPPUS

Ἡ πυρὶ πάντα τεκοῦσα Φιλαίνιον, ἡ βαρυπενθὴς
μήτηρ, ἡ τέκνων τρισσὸν ἰδοῦσα τάφον,
Ἀλλοτρίαις ὠδῖσιν ἐφώρμισα· ἦ γὰρ ἐώλπειν
πάντως μοι ζήσειν τοῦτον ὃν οὐκ ἔτεκον,

Callaeschrus of life? Surely the child will be a plaything in the palace of Persephone, but at home he has left bitter sorrows.

37

Ah wretched Anticles, and wretched I who have laid on the pyre in the flower of youth my only son, thee, child, who didst perish at eighteen years; and I weep, bewailing an orphaned old age: fain would I go to the shadowy house of Hades; neither is morn sweet to me, nor the beam of the swift sun. Ah, wretched Anticles, struck down by fate, be thou healer of my sorrow, taking me with thee out of life.

38

I, Philaenion, who gave birth but for the pyre, I the woeful mother, I who had seen the threefold grave of my children, anchored my trust on another's pangs; for I surely hoped that he at least would live, whom I had not borne. So I, who once had

Ἡ δ' εὔπαις θετὸν υἱὸν ἀνήγαγον· ἀλλά με δαίμων
ἤθελε μηδ' ἄλλης μητρὸς ἔχειν χάριτα,
Κληθεὶς ἡμέτερος γὰρ ἀπέφθιτο· νῦν δὲ τεκούσαις
ἤδη καὶ λοιπαῖς πένθος ἐγὼ γέγονα.

XXXIX

ANTE DIEM

BIANOR

Πάντα Χάρων ἄπληστε, τί τὸν νέον ἥρπασας αὔτως
Ἄτταλον; οὐ σὸς ἔην, κἂν θάνε γηραλέος;

XL

UNFORGOTTEN

SIMONIDES

Φῆ ποτε Πρωτόμαχος, πατρὸς περὶ χεῖρας ἔχοντος,
ἡνίκ' ἀφ' ἱμερτὴν ἔπνεεν ἡλικίην·
Ὦ Τιμηνορίδη, παιδὸς φίλου οὔποτε λήσῃ
οὔτ' ἀρετὴν ποθέων οὔτε σαοφροσύνην.

XLI

THE BRIDECHAMBER

ANTIPATER OF SIDON

Ἤδη μὲν κροκόεις Πιτανάτιδι πίτνατο νύμφᾳ
Κλειναρέτᾳ χρυσέων παστὸς ἔσω θαλάμων

fair children, brought up an adopted son; but God would not let me have even a second mother's grace; for being called ours he perished, and now I am become a woe to the rest of mothers too.

39

Ever insatiate Charon, why hast thou wantonly taken young Attalus? was he not thine, even if he had died old?

40

Protomachus said, as his father held him in his hands when he was breathing away his lovely youth, 'O son of Timenor, thou wilt never forget thy dear son, nor cease to long for his valour and his wisdom.'

41

Already the saffron-strewn bride-bed was spread within the golden wedding-chamber for the bride of Pitane, Cleinareta, and

Καδεμόνες δ' ἤλποντο διωλένιον φλόγα πεύκας
ἅψειν ἀμφοτέραις ἀνσχόμενοι παλάμαις
Δημὼ καὶ Νίκιππος· ἀφαρπάξασα δὲ νοῦσος
παρθενικάν, Λάθας ἄγαγεν ἐς πέλαγος·
Ἀλγειναὶ δ' ἐκάμοντο συνάλικες οὐχὶ θυρέτρων
ἀλλὰ τὸν Ἀΐδεω στερνοτυπῆ πάταγον.

XLII

BRIDEGROOM DEATH

MELEAGER

Οὐ γάμον ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα
δέξατο παρθενίας ἅμματα λυομένα·
Ἄρτι γὰρ ἑσπέριοι νύμφας ἐπὶ δικλίσιν ἄχευν
λωτοί, καὶ θαλάμων ἐπλαταγεῦντο θύραι·
Ἠῷοι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὑμέναιος
σιγαθεὶς γοερὸν φθέγμα μεθαρμόσατο,
Αἱ δ' αὐταὶ καὶ φέγγος ἐδᾳδούχουν παρὰ παστῷ
πεῦκαι καὶ φθιμένᾳ νέρθεν ἔφαινον ὁδόν.

XLIII

THE YOUNG WIFE

JULIANUS AEGYPTIUS

Ὥριος εἶχέ σε παστάς, ἀώριος εἷλέ σε τύμβος
εὐθαλέων Χαρίτων ἄνθος, Ἀναστασίη·

her guardians Demo and Nicippus hoped to light the torch-flame held at stretch of arm and lifted in both hands, when sickness snatched her away yet a maiden, and drew her to the sea of Lethe; and her sorrowing companions knocked not on the bridal doors, but on their own smitten breasts in the clamour of death.

42

Not marriage but Death for bridegroom did Clearista receive when she loosed the knot of her maidenhood: for but now at even the flutes sounded at the bride's portal, and the doors of the wedding-chamber were clashed; and at morn they cried the wail, and Hymenaeus put to silence changed into a voice of lamentation; and the same pine-brands flashed their torchlight before the bride-bed, and lit the dead on her downward way.

43

In season the bride-chamber held thee, out of season the grave

Σοὶ γενέτης, σοὶ πικρὰ πόσις κατὰ δάκρυα λείβει,
σοὶ τάχα καὶ πορθμεὺς δακρυχέει νεκύων·
Οὐ γὰρ ὅλον λυκάβαντα διήνυσας ἄγχι συνεύνου,
ἀλλ' ἑκκαιδεκέτιν, φεῦ, κατέχει σε τάφος.

XLIV

SANCTISSIMA CONIUNX

CRINAGORAS

Δειλαίη, τί σε πρῶτον ἔπος τί δὲ δεύτατον εἴπω;
δειλαίη· τοῦτ' ἐν παντὶ κακῷ ἔτυμον·
Οἴχεαι, ὦ χαρίεσσα γύναι, καὶ ἐς εἴδεος ὥρην
τἄκρα καὶ εἰς ψυχῆς ἦθος ἐνεγκαμένη·
Πρώτη σοὶ ὄνομ' ἔσκεν ἐτήτυμον· ἦν γὰρ ἅπαντα
δεύτερ' ἀμιμήτων τῶν ἐπὶ σοὶ χαρίτων.

XLV

SUNDERED HANDS

DAMAGETUS

Ὑστάτιον, Φώκαια κλυτὴ πόλι, τοῦτο Θεανὼ
εἶπεν ἐς ἀτρύγετον νύκτα κατερχομένη·
Οἴμοι ἐγὼ δύστηνος, Ἀπέλλιχε, ποῖον, ὅμευνε,
ποῖον ἐπ' οἰκείῃ νηῒ περᾷς πέλαγος·

took thee, O Anastasia, flower of the blithe Graces; for thee a father, for thee a husband pours bitter tears; for thee haply even the ferryman of the dead weeps; for not a whole year didst thou accomplish beside thine husband, but at sixteen years old, alas! the tomb holds thee.

44

Unhappy, by what first word, by what second shall I name thee? unhappy! this word is true in every ill. Thou art gone, O gracious wife, who didst carry off the palm in bloom of beauty and in bearing of soul; Prote wert thou truly called, for all else came second to those inimitable graces of thine.

45

This last word, O famous city of Phocaea, Theano spoke as she went down into the unharvested night: 'Woe's me unhappy; Apellichus, husband, what length, what length of sea dost thou

Αὐτὰρ ἐμεῦ σχεδόθεν μόρος ἵσταται· ὡς ὄφελόν γε
χειρὶ φίλην τὴν σὴν χεῖρα λαβοῦσα θανεῖν.

XLVI

UNDIVIDED

APOLLONIDES

Ἔφθανεν Ἡλιόδωρος, ἐφέσπετο δ' οὐδ' ὅσον ὥρῃ
ὕστερον ἀνδρὶ φίλῳ Διογένεια δάμαρ·
Ἄμφω δ' ὡς συνέναιον ὑπὸ πλακὶ τυμβεύονται
ξυνὸν ἀγαλλόμενοι καὶ τάφον ὡς θάλαμον.

XLVII

FIRST LOVE

MELEAGER

Δάκρυα σοὶ καὶ νέρθε διὰ χθονός, Ἡλιοδώρα,
δωροῦμαι στοργᾶς λείψανον εἰς Ἀΐδαν,
Δάκρυα δυσδάκρυτα· πολυκλαύτῳ δ' ἐπὶ τύμβῳ
σπένδω νᾶμα πόθων, μνᾶμα φιλοφροσύνας·
Οἰκτρὰ γὰρ οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος
αἰάζω, κενεὰν εἰς Ἀχέροντα χάριν·

cross on thine own ship! but nigh me stands my doom; would God I had but died with my hand clasped in thy dear hand.'

46

Heliodorus went first, and Diogeneia the wife, not an hour's space after, followed her dear husband; and both, as they dwelt together, are buried under this slab, rejoicing in their common tomb even as in a bride-chamber.

47

Tears I give to thee even below with earth between us, Heliodora, such relic of love as may pass to Hades, tears sorely wept; and on thy much-wailed tomb I pour the libation of my longing, the memorial of my affection. Piteously, piteously, I Meleager make lamentation for thee, my dear, even among the dead, an idle gift to Acheron. Woe 's me, where is my cherished flower? Hades

Αἰαῖ, ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἅρπασεν Ἅιδας,
ἅρπασεν, ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.
Ἀλλά σε γουνοῦμαι, γᾶ παντρόφε, τὰν πανόδυρτον
ἠρέμα σοῖς κόλποις, μᾶτερ, ἐναγκάλισαι.

XLVIII

FIRST FRIENDSHIP

AUTHOR UNKNOWN

Ἆ μάκαρ ἀμβροσίῃσι συνέστιε φίλτατε Μούσαις
χαῖρε καὶ εἰν Ἀΐδεω δώμασι Καλλίμαχε.

XLIX

STREWINGS FOR GRAVES

AUTHOR UNKNOWN

Ἄνθεα πολλὰ γένοιτο νεοδμήτῳ ἐπὶ τύμβῳ,
μὴ βάτος αὐχμηρή, μὴ κακὸν αἰγίπυρον,
Ἀλλ' ἴα καὶ σάμψυχα καὶ ὑδατίνη νάρκισσος,
Οὐίβιε, καὶ περὶ σοῦ πάντα γένοιτο ῥόδα.

L

THE LIBERATOR

DAMASCIUS

Ζωσίμη ἡ πρὶν ἐοῦσα μόνῳ τῷ σώματι δούλη
καὶ τῷ σώματι νῦν εὗρεν ἐλευθερίην.

plucked her, plucked her and marred the freshly-blown blossom with his dust. But I beseech thee, Earth that nurturest all, gently to clasp her the all-lamented, O mother, to thy breast.

48

Ah blessed one, dearest companion of the immortal Muses, fare thou well even in the house of Hades, Callimachus.

49

May flowers grow thick on thy newly-built tomb, not the dry bramble, not the evil weed, but violets and marjoram and wet narcissus, Vibius, and around thee may all be roses.

50

Zosime, who was once a slave in body alone, for her body likewise has now found freedom.

LI

DIMITTE MORTUOS

PAULUS SILENTIARIUS

Οὔνομά μοι—τί δὲ τοῦτο; πατρὶς δέ μοι—ἐς τί δὲ τοῦτο;
κλεινοῦ δ' εἰμὶ γένους—εἰ γὰρ ἀφαυροτάτου;
Ζήσας ἐνδόξως ἔλιπον βίον—εἰ γὰρ ἀδόξως;
κεῖμαι δ' ἐνθάδε νῦν—τίς τίνι ταῦτα λέγεις;

LII

MORS IMMORTALIS

AUTHOR UNKNOWN

Κάτθανον, ἀλλὰ μένω σε· μενεῖς δέ τε καὶ σύ τιν' ἄλλον·
πάντας ὁμῶς θνητοὺς εἷς Ἀΐδης δέχεται.

LIII

THE LIGHT OF THE DEAD

PLATO

Ἀστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἑῷος,
νῦν δὲ θανὼν λάμπεις Ἕσπερος ἐν φθιμένοις.

51

My name—Why this?—and my country—And to what end this? —and I am of illustrious race—Yea, if thou hadst been of the obscurest?—Having lived nobly I left life—What if ignobly?—and I lie here now—Who art thou that sayest this, and to whom?

52

I died, but I await thee; and thou too shalt await some one else: one Death receives all mortals alike.

53

Morning Star that once didst shine among the living, now deceased thou shinest the Evening Star among the dead.

XII

LIFE

I

THE JOY OF YOUTH

RUFINUS

Λουσάμενοι, Προδίκη, πυκασώμεθα καὶ τὸν ἄκρατον
ἕλκωμεν κύλικας μείζονας αἰρόμενοι·
Βαιὸς ὁ χαιρόντων ἐστὶν βίος· εἶτα τὰ λοιπὰ
γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

II

THE USE OF LIFE

NICARCHUS

Οὐκ ἀποθνήσκειν δεῖ με ; τί μοι μέλει ἤν τε ποδαγρός,
ἤν τε δρομεὺς γεγονὼς εἰς Ἀΐδην ὑπάγω ;
Πολλοὶ γάρ μ᾽ ἀροῦσιν· ἔα χωλόν με γενέσθαι,
τῶνδ᾽ ἕνεκεν γὰρ ἴσως οὔποτ᾽ ἐῶ θιάσους.

1

Let us bathe, Prodice, and garland ourselves, and drain unmixed wine, lifting larger cups; little is our life of gladness, then old age will stop the rest, and death is the end.

2

Must I not die? what matters it to me whether I depart to Hades gouty or fleet of foot? for many will carry me; let me become lame, for hardly on their account need I ever cease from revelling.

III

VAIN RICHES

ANTIPHANES

Ψηφίζεις, κακόδαιμον, ὁ δὲ χρόνος ὡς τόκον οὕτω
καὶ πολιὸν τίκτει γῆρας ἐπερχόμενος,
Κοὔτε πιὼν οὔτ' ἄνθος ἐπὶ κροτάφοις ἀναδήσας,
οὐ μύρον, οὐ γλαφυρὸν γνούς ποτ' ἐρωμένιον
Τεθνήξῃ, πλουτοῦσαν ἀφεὶς μεγάλην διαθήκην,
ἐκ πολλῶν ὀβολὸν μοῦνον ἐνεγκάμενος.

IV

MINIMUM CREDULA POSTERO

PALLADAS

Πᾶσι θανεῖν μερόπεσσιν ὀφείλεται, οὐδέ τις ἐστὶν
αὔριον εἰ ζήσει θνητὸς ἐπιστάμενος·
Τοῦτο σαφῶς, ἄνθρωπε, μαθὼν εὔφραινε σεαυτόν,
λήθην τοῦ θανάτου τὸν Βρόμιον κατέχων,
Τέρπεο καὶ Παφίῃ, τὸν ἐφημέριον βίον ἕλκων,
τἄλλα δὲ πάντα Τύχῃ πράγματα δὸς διέπειν.

3

Thou reckonest, poor wretch; but advancing time breeds white old age even as it does interest; and neither having drunk, nor bound a flower on thy brows, nor ever known myrrh nor a delicate darling, thou shalt be dead, leaving thy great treasury in its wealth, out of those many coins carrying with thee but the one.

4

All human must pay the debt of death, nor is there any mortal who knows whether he shall be alive to-morrow; learning this clearly, O man, make thee merry, keeping the wine-god close by thee for oblivion of death, and take thy pleasure with the Paphian while thou drawest thy ephemeral life; but all else give to Fortune's control.

V

DONEC HODIE

AUTHOR UNKNOWN

Πῖνε καὶ εὐφραίνου, τί γὰρ αὔριον ἢ τί τὸ μέλλον;
οὐδεὶς γιγνώσκει· μὴ τρέχε, μὴ κοπία·
Ὡς δύνασαι χάρισαι, μετάδος, φάγε, θνητὰ λογίζου·
τὸ ζῆν τοῦ μὴ ζῆν οὐδὲν ὅλως ἀπέχει.
Πᾶς ὁ βίος τοιόσδε, ῥοπὴ μόνον· ἂν προλάβῃς, σοῦ,
ἂν δὲ θάνῃς, ἑτέρου πάντα, σὺ δ' οὐδὲν ἔχεις.

VI

REQUIESCE ANIMA

MIMNERMUS

Ἥβα μοι, φίλε θυμέ· τάχ' ἄν τινες ἄλλοι ἔσονται
ἄνδρες, ἐγὼ δὲ θανὼν γαῖα μέλαιν' ἔσομαι.

VII

ONE EVENT

MARCUS ARGENTARIUS

Πέντε θανὼν κείσῃ κατέχων πόδας, οὐδὲ τὰ τερπνὰ
ζωῆς οὐδ' αὐγὰς ὄψεαι ἠελίου·
Ὥστε λαβὼν Βάκχου ζωρὸν δέπας ἕλκε γεγηθώς,
Κίγκιε, καλλίστην ἀγκὰς ἔχων ἄλοχον·

5

Drink and be merry; for what is to-morrow or what the future? no man knows. Run not, labour not; as thou canst, give, share, consume, be mortal-minded; to be alive and not to be alive are no way at all apart. All life is such, only the turn of the scale; if thou art beforehand, it is thine; and if thou diest, all is another's, and thou hast nothing.

6

Be young, dear my soul: soon will others be men, and I being dead shall be dark earth.

7

Five feet shalt thou possess as thou liest dead, nor shalt see the pleasant things of life nor the beams of the sun; then joyfully lift and drain the unmixed cup of wine, O Cincius, with thine arm

Εἰ δέ σοι ἀθάνατος σοφίης νόος, ἴσθι Κλεάνθης
καὶ Ζήνων Ἀΐδην τὸν βαθὺν ὡς ἔμολον.

VIII

THE PASSING OF YOUTH

APOLLONIDES

Ὑπνώεις, ὦ 'ταῖρε· τὸ δὲ σκύφος αὐτὸ βοᾷ σε·
ἔγρεο, μὴ τέρπου μοιριδίῃ μελέτῃ·
Μὴ φείσῃ, Διόδωρε, λάβρος δ' εἰς Βάκχον ὀλισθὼν
ἄχρις ἐπὶ σφαλεροῦ ζωροπότει γόνατος·
Ἔσσεθ' ὅτ' οὐ πιόμεσθα πολὺς πολύς· ἀλλ' ἄγ' ἐπείγου·
ἡ συνετὴ κροτάφων ἅπτεται ἡμετέρων.

IX

THE HIGHWAY TO DEATH

ANTIPATER OF SIDON

Ὠκύμορόν με λέγουσι δαήμονες ἀνέρες ἄστρων·
εἰμὶ μέν, ἀλλ' οὔ μοι τοῦτο, Σέλευκε, μέλει·
Εἰς Ἀΐδην μία πᾶσι καταίβασις· εἰ δὲ τάχιον
ἡμετέρη, Μίνω θᾶσσον ἐποψόμεθα·
Πίνωμεν· καὶ δὴ γὰρ ἐτήτυμον εἰς ὁδὸν ἵππος
οἶνος, ἐπεὶ πεζοῖς ἀτραπὸς εἰς Ἀΐδην.

clasped round thy lovely wife; and if philosophy say that thy mind is immortal, know that Cleanthes and Zeno went down to deep Hades.

8

Thou slumberest, O comrade; but the cup itself cries to thee, 'Awake; do not make thy pleasure in the rehearsal of death.' Spare not, Diodorus; slipping greedily into wine, drink deep, even to the tottering of the knee. Time shall be when we shall not drink, long and long; nay, come, make haste; prudence already lays her hand on our temples.

9

Men skilled in the stars call me brief-fated; I am, but I care not, O Seleucus. There is one descent for all to Hades; and if ours comes quicker, the sooner shall we look on Minos. Let us drink; for surely wine is a horse for the high-road, when foot-passengers take a by-path to Death.

X

BEFORE THE DELUGE

STRATO

Καὶ πίε νῦν καὶ ἔρα, Δαμόκρατες, οὐ γὰρ ἐς αἰεὶ
πιόμεθ' οὐδ' ἀεὶ τέρψιος ἑξόμεθα·
Καὶ στεφάνοις κεφαλὰς πυκασώμεθα καὶ μυρίσωμεν
αὑτούς, πρὶν τύμβοις ταῦτα φέρειν ἑτέρους.
Νῦν ἐν ἐμοὶ πιέτω μέθυ τὸ πλέον ὀστέα τἀμά,
νεκρὰ δὲ Δευκαλίων αὐτὰ κατακλυσάτω.

XI

FLEETING DAWN

ASCLEPIADES

Πίνωμεν Βάκχου ζωρὸν πόμα· δάκτυλος ἀώς·
ἦ πάλι κοιμισταν λύχνον ἰδεῖν μένομεν;
Πίνωμεν γαλερῶς· μετά τοι χρόνον οὐκέτι πουλύν,
σχέτλιε, τὴν μακρὰν νύκτ' ἀναπαυσόμεθα.

XII

OUTRE-TOMBE

JULIANUS AEGYPTIUS

Πολλάκι μὲν τόδ' ἄεισα, καὶ ἐκ τύμβου δὲ βοήσω·
πίνετε, πρὶν ταύτην ἀμφιβάλησθε κόνιν.

10

Drink now and love, Damocrates, since not for ever shall we drink nor for ever hold fast our delight; let us crown our heads with garlands and perfume ourselves, before others bring these offerings to our graves. Now rather let my bones drink wine inside me; and when they are dead, let Deucalion's deluge sweep them away.

11

Let us drink an unmixed draught of wine; dawn is an hand-breadth; are we waiting to see the bed-time lamp once again? Let us drink merrily; after no long time yet, O luckless one, we shall sleep through the long night.

12

Often I sang this, and even out of the grave will I cry it: 'Drink, before you put on this raiment of dust.'

XIII

EARTH TO EARTH

ZONAS

Δός μοι τοὺκ γαίης πεπονημένον ἁδὺ κύπελλον,
ἇς γενόμην, καὶ ὑφ' ᾇ κείσομ' ἀποφθίμενος.

XIV

THE COFFIN-MAKER

AUTHOR UNKNOWN

Ἤθελον ἂν πλουτεῖν ὡς πλούσιος ἦν ποτε Κροῖσος
καὶ βασιλεὺς εἶναι τῆς μεγάλης Ἀσίης,
Ἀλλ' ὅταν ἐμβλέψω Νικάνορα τὸν σοροπηγόν,
καὶ γνῶ πρὸς τί ποιεῖ ταῦτα τὰ γλωσσόκομα,
Ἀκτήν που πάσσας καὶ ταῖς κοτύλαις ὑποβρέξας
τὴν Ἀσίην πωλῶ πρὸς μύρα καὶ στεφάνους.

XV

RETURNING SPRING

PHILODEMUS

Ἤδη καὶ ῥόδον ἐστί, καὶ ἀκμάζων ἐρέβινθος,
καὶ καυλοὶ κράμβης, Σωσύλε, πρωτοτόμου,
Καὶ μαίνη ζαγλαγεῦσα καὶ ἀρτιπαγὴς ἁλίτυρος
καὶ θριδάκων οὔλων ἀβροφυῆ πέταλα.

13

Give me the sweet cup wrought of the earth from which I was born, and under which I shall lie dead.

14

I should have liked to be rich as Croesus of old was rich, and to be king of great Asia; but when I look on Nicanor the coffin-maker, and know for what he is making these flute-cases of his, sprinkling my flour and wetting it with my jug of wine, I sell all Asia for ointments and garlands.

15

Now is rose-time and peas are in season, and the heads of early cabbage, O Sosylus, and the milky maena, and fresh-curdled cheese and the soft-springing leaves of curled lettuces; and do we neither

Ἡμεῖς δ' οὔτ' ἀκτῆς ἐπιβαίνομεν οὔτ' ἐν ἀπόψει
γιγνόμεθ' ὡς αἰεί, Σωσύλε, τὸ πρότερον;
Καὶ μὴν Ἀντιγένης καὶ Βάκχιος ἐχθὲς ἔπαιζον,
νῦν δ' αὐτοὺς θάψαι σήμερον ἐκφέρομεν.

XVI

A LIFE'S WANDERING

AUTHOR UNKNOWN

Καππαδόκων ἔθνους πολυανθέας οἶδατ' ἀρούρας;
κεῖθεν ἐγὼ φυόμην ἐκ τοκέων ἀγαθῶν·
Ἐξότε τοὺς λιπόμην, δύσιν ἤλυθον ἠδὲ καὶ ἠῶ·
οὔνομά μοι Γλάφυρος καὶ φρενὸς εἴκελον ἦν·
Ἑξηκοστὸν ἔτος πανελεύθερον ἐξεβίωσα·
καὶ καλὸν τὸ τύχης καὶ πικρὸν οἶδα βίου.

XVII

ECCE MYSTERIUM

BIANOR

Οὗτος ὁ μηδέν, ὁ λιτός, ὁ καὶ λάτρις, οὗτος ἐρᾶται
κἀστί τινος ψυχῆς κύριος ἀλλοτρίης.

pace the foreland, nor climb to the outlook, as always, O Sosylus, we did before? for Antigenes and Bacchius too frolicked yesterday, and now to-day we bear them forth for burial.

16

Know ye the flowery fields of the Cappadocian nation? thence I sprang, of good parents: since I left them I have wandered to the sunset and the dawn; my name was Glaphyrus, and like my mind. I lived out my sixtieth year in perfect freedom; I know both the favour of Fortune and the bitterness of life.

17

This man, inconsiderable, mean, yes, a slave, this man is loved, and is lord of another's soul.

XVIII

THE SHADOW OF LIFE

THEOGNIS

Ἄφρονες ἄνθρωποι καὶ νήπιοι οἵτε θανόντας
κλαίουσ', οὐδ' ἥβης ἄνθος ἀπολλύμενον.

XIX

THE HOUSE OF FAME

CALLIMACHUS

Ἦλθε Θεαίτητος καθαρὴν ὁδόν· εἰ δ' ἐπὶ κισσὸν
τὸν τεὸν οὐχ αὕτη, Βάκχε, κέλευθος ἄγει,
Ἄλλων μὲν κήρυκες ἐπὶ βραχὺν οὔνομα καιρὸν
φθέγξονται, κείνου δ' Ἑλλὰς ἀεὶ σοφίαν.

XX

THE SHADOW OF DEATH

AUTHOR UNKNOWN

Τοὺς καταλείψαντας γλυκερὸν φάος οὐκέτι θρηνῶ,
τοὺς δ' ἐπὶ προσδοκίῃ ζῶντας ἀεὶ θανάτου.

XXI

PARTA QUIES

PALLADAS

Προσδοκίη θανάτου πολυώδυνός ἐστιν ἀνίη,
τοῦτο δὲ κερδαίνει θνητὸς ἀπολλύμενος·

18

Fools and children are mankind to weep the dead, and not the flower of youth perishing.

19

Theaetetus followed the pure way; and though this path leads not, O Bacchus, to thine ivy, the name of others shall be uttered by heralds but for a little while, and his wisdom by Hellas for ever.

20

Those who have left the sweet light I bewail no longer, but those who live ever in expectation of death.

21

Expectation of death is woeful grief, and this is the gain of a

Μὴ τοίνυν κλαύσῃς τὸν ἀπερχόμενον βιότοιο,
οὐδὲν γὰρ θανάτου δεύτερόν ἐστι πάθος.

XXII

THE CLOSED ACCOUNT

PHILETAS

Οὐ κλαίω ξείνων σὲ φιλαίτατε· πολλὰ γὰρ ἔγνως
καλά· κακῶν δ' αὖ σοὶ μοῖραν ἔνειμε θεός.

XXIII

THE VOYAGE OF LIFE

PALLADAS

Πλοῦς σφαλερὸς τὸ ζῆν· χειμαζόμενοι γὰρ ἐν αὐτῷ
πολλάκι ναυηγῶν πταίομεν οἰκτρότερα·
Τὴν δὲ Τύχην βιότοιο κυβερνήτειραν ἔχοντες
ὡς ἐπὶ τοῦ πελάγους ἀμφίβολοι πλέομεν,
Οἱ μὲν ἐπ' εὐπλοΐην, οἱ δ' ἔμπαλιν· ἀλλ' ἅμα πάντες
εἰς ἕνα τὸν κατὰ γῆς ὅρμον ἀπερχόμεθα.

XXIV

DAILY BIRTH

PALLADAS

Νυκτὸς ἀπερχομένης γεννώμεθα ἦμαρ ἐπ' ἦμαρ
τοῦ προτέρου βιότου μηδὲν ἔχοντες ἔτι,

mortal when he perishes; weep not then for him who departs from life, for after death there is no other accident.

22

I weep not for thee, O dearest of friends; for thou knewest many fair things; and in turn God dealt thee thy lot of ill.

23

Life is a dangerous voyage; for tempest-tossed in it we often strike rocks more pitiably than shipwrecked men; and having Chance as pilot of life, we sail doubtfully as on the sea, some on a fair voyage, and others contrariwise; yet all alike we put into the one anchorage under earth.

24

Day by day we are born as night retires, no more possessing

Ἀλλοτριωθέντες τῆς ἐχθεσινῆς διαγωγῆς
τοῦ λοιποῦ δὲ βίου σήμερον ἀρχόμενοι·
Μὴ τοίνυν λέγε σαυτὸν ἐτῶν, πρεσβῦτα, περισσῶν,
τῶν γὰρ ἀπελθόντων σήμερον οὐ μετέχεις.

XXV

THE LIMIT OF VISION

AUTHOR UNKNOWN

Νῦν ἄμμες, πρόσθ' ἄλλοι ἐθάλλεον, αὐτίκα δ' ἄλλοι
ὧν ἄμμες γενεὰν οὐκέτ' ἐποψόμεθα.

XXVI

THE BREATH OF LIFE

PALLADAS

Ἠέρα λεπταλέον μυκτηρόθεν ἀμπνείοντες
ζώομεν ἠελίου λαμπάδα δερκόμενοι
Πάντες ὅσοι ζῶμεν κατὰ τὸν βίον, ὄργανα δ' ἐσμὲν
αὔραις ζωογόνοις πνεύματα δεχνύμενοι.
Εἰ δέ τις οὖν ὀλίγην παλάμῃ σφίγξειεν ἀϋτμήν,
ψυχὴν συλήσας εἰς Ἀΐδην κατάγει·
Οὕτως οὐδὲν ἐόντες, ἀγηνορίῃ τρεφόμεσθα
πνοιῆς ἐξ ὀλίγης ἠέρα βοσκόμενοι.

aught of our former life, estranged from our course of yesterday, and beginning to-day the life that remains. Do not then call thyself, old man, abundant in years; for to-day thou hast no share in what is gone.

25

Now we flourish as before others did and soon others will, whose children we shall never see.

26

Breathing thin air in our nostrils we live and look on the torch of the sun, all we who live what is called life; and are as organs, receiving our spirits from quickening airs: and if one chokes that little breath with his hand, he robs us of life, and brings us down to Hades. Thus being nothing we wax high in hardihood, feeding on air from a little breath.

XXVII

TWO ETERNITIES

LEONIDAS OF TARENTUM

Μυρίος ἦν, ὤνθρωπε, χρόνος προτοῦ, ἄχρι πρὸς ἠῶ
ἦλθες, χὠ λοιπὸς μύριος εἰς Ἀΐδην·
Τίς μοῖρα ζωῆς ὑπολείπεται ἢ ὅσον ὅσσον
στιγμή, καὶ στιγμῆς εἴ τι χαμηλότερον;
Μικρή σευ ζωὴ τεθλιμμένη· οὐδὲ γὰρ αὐτὴ
ἡδεῖ', ἀλλ' ἐχθροῦ στυγνοτέρη θανάτου.

XXVIII

THE LORD OF LANDS

AMMIANUS

Κἂν μέχρις Ἡρακλέους στηλῶν ἔλθῃς παρορίζων
γῆς μέρος ἀνθρώποις πᾶσιν ἴσον σε μένει,
Κείσῃ δ' Ἴρῳ ὅμοιος, ἔχων ὀβολοῦ πλέον οὐδέν,
εἰς τὴν οὐκέτι σὴν γῆν ἀναλυόμενος.

XXIX

THE PRICE OF RICHES

PALLADAS

Πλουτεῖς, καὶ τί τὸ λοιπόν; ἀπερχόμενος μετὰ σαυτοῦ
τὸν πλοῦτον σύρεις εἰς σορὸν ἑλκόμενος;

27

Infinite, O man, was the foretime until thou camest to thy dawn, and what remains is infinite on through Hades: what share is left for life but the bigness of a pinprick, and tinier than a pinprick if such there be? Little is thy life and afflicted; for not even so is it sweet, but more loathed than hateful death.

28

Though thou pass beyond thy landmarks far as the pillars of Heracles, the share of earth that is equal to all men awaits thee, and thou shalt lie even as Irus, having nothing more than thy penny, mouldering into a land that at last is not thine.

29

Thou art rich, and what of it in the end? as thou departest, dost thou drag thy riches with thee, pulling them into the coffin?

Τὸν πλοῦτον συνάγεις δαπανῶν χρόνον· οὐ δύνασαι δὲ
ζωῆς σωρεῦσαι μέτρα περισσότερα.

XXX

THE DARKNESS OF DAWN

AMMIANUS

Ἠὼς ἐξ ἠοῦς παραπέμπεται, εἶτ', ἀμελούντων
ἡμῶν, ἐξαίφνης ἥξει ὁ πορφύρεος,
Καὶ τοὺς μὲν τήξας, τοὺς δ' ὀπτήσας, ἐνίους δὲ
φυσήσας, ἄξει πάντας ἐς ἓν βάραθρον.

XXXI

NIL EXPEDIT

PALLADAS

Γῆς ἐπέβην γυμνός, γυμνός θ' ὑπὸ γαῖαν ἄπειμι,
καὶ τί μάτην μοχθῶ, γυμνὸν ὁρῶν τὸ τέλος;

XXXII

THE WAY OF THE WORLD

LUCIAN

Θνητὰ τὰ τῶν θνητῶν, καὶ πάντα παρέρχεται ἡμᾶς·
ἢν δὲ μή, ἀλλ' ἡμεῖς αὐτὰ παρερχόμεθα.

Thou gatherest riches at expense of time, and thou canst not heap up more exceeding measures of life.

30

Morning by morning passes; then, while we heed not, suddenly the Dark One will be come, and, some by decaying, and some by parching, and some by swelling, will lead us all to the one pit.

31

Naked I came on earth, and naked I depart under earth, and why do I vainly labour, seeing the naked end?

32

Mortal is what belongs to mortals, and all things pass by us; and if not, yet we pass by them.

XXXIII

THE SUM OF KNOWLEDGE

AUTHOR UNKNOWN

Οὐκ ἤμην, γενόμην· ἤμην, οὐκ εἰμί· τοσαῦτα·
εἰ δέ τις ἄλλ' ἐρέει, ψεύσεται· οὐκ ἔσομαι.

XXXIV

NIHILISM

GLYCON

Πάντα γέλως καὶ πάντα κόνις καὶ πάντα τὸ μηδέν·
πάντα γὰρ ἐξ ἀλόγων ἐστὶ τὰ γιγνόμενα.

XXXV

NEPENTHE

AUTHOR UNKNOWN

Πῶς γενόμην; πόθεν εἰμί; τίνος χάριν ἦλθον; ἀπελθεῖν.
πῶς δύναμαί τι μαθεῖν, μηδὲν ἐπιστάμενος;
Οὐδὲν ἐὼν γενόμην· πάλιν ἔσσομαι ὡς πάρος ἦα·
οὐδὲν καὶ μηδὲν τῶν μερόπων τὸ γένος.
Ἀλλ' ἄγε μοι Βάκχοιο φιλήδονον ἔντυε νᾶμα·
τοῦτο γάρ ἐστι κακῶν φάρμακον ἀντίδοτον.

33

I was not, I came to be; I was, I am not: that is all; and who shall say more, will lie: I shall not be.

34

All is laughter, and all is dust, and all is nothing; for out of unreason is all that is.

35

How was I born? whence am I? why did I come? to go again. How can I learn anything, knowing nothing? Being nothing, I was born; again I shall be as I was before; nothing and nothing-worth is the human race. Come then, serve to me the joyous draught of Bacchus; for this is the drug counter-charming ills.

XXXVI

THE SLAUGHTER-HOUSE

PALLADAS

Πάντες τῷ θανάτῳ τηρούμεθα καὶ τρεφόμεσθα
ὡς ἀγέλη χοίρων σφαζομένων ἀλόγως.

XXXVII

LACRIMAE RERUM

PALLADAS

Δακρυχέων γενόμην καὶ δακρύσας ἀποθνήσκω
δάκρυσι δ' ἐν πολλοῖς τὸν βίον εὗρον ὅλον.
Ὦ γένος ἀνθρώπων πολυδάκρυον, ἀσθενές, οἰκτρόν,
συρόμενον κατὰ γῆς καὶ διαλυόμενον.

XXXVIII

THE WORLD'S WORTH

AESOPUS

Πῶς τις ἄνευ θανάτου σε φύγῃ, βίε; μυρία γάρ σευ
λυγρά, καὶ οὔτε φυγεῖν εὐμαρὲς οὔτε φέρειν·
Ἡδέα μὲν γάρ σου τὰ φύσει καλά, γαῖα, θάλασσα,
ἄστρα, σεληναίης κύκλα καὶ ἠελίου,
Τἄλλα δὲ πάντα φόβοι τε καὶ ἄλγεα· κἤν τι πάθῃ τις
ἐσθλόν, ἀμοιβαίην ἐκδέχεται Νέμεσιν.

36

We all are watched and fed for Death as a herd of swine butchered wantonly.

37

Weeping I was born and having wept I die, and I found all my living amid many tears. O tearful, weak, pitiable race of men, dragged under earth and mouldering away!

38

How might one escape thee, O life, without dying? for thy sorrows are numberless, and neither escape nor endurance is easy. For sweet indeed are thy natural beauties, earth, sea, stars, the orbs of moon and sun; but all else, fears and pains, and though one have a good thing befall him, there succeeds it an answering Nemesis.

XXXIX

PIS-ALLER

THEOGNIS

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον
μηδ' ἐσιδεῖν αὐγὰς ὀξέος ἠελίου·
Φύντα δ' ὅπως ὤκιστα πύλας Ἀΐδαο περῆσαι
καὶ κεῖσθαι πολλὴν γῆν ἐπαμησάμενον.

XL

THE SORROW OF LIFE

POSEIDIPPUS

Ποίην τις βιότοιο τάμῃ τρίβον; εἰν ἀγορῇ μὲν
νείκεα καὶ χαλεπαὶ πρήξιες· ἐν δὲ δόμοις
Φροντίδες· ἐν δ' ἀγροῖς καμάτων ἅλις· ἐν δὲ θαλάσσῃ
τάρβος· ἐπὶ ξείνης δ', ἢν μὲν ἔχῃς τι, δέος,
Ἢν δ' ἀπορῇς, ἀνιηρόν· ἔχεις γάμον; οὐκ ἀμέριμνος
ἔσσεαι· οὐ γαμέεις; ζῇς ἔτ' ἐρημότερος·
Τέκνα πόνοι· πήρωσις ἄπαις βιος· αἱ νεότητες
ἄφρονες· αἱ πολιαὶ δ' ἔμπαλιν ἀδρανέες.
Ἦν ἄρα τοῖνδε δυοῖν ἑνὸς αἵρεσις, ἢ τὸ γενέσθαι
μηδέποτ' ἢ τὸ θανεῖν αὐτίκα τικτόμενον.

39

Of all things not to be born into the world is best, nor to see the beams of the keen sun; but being born, as swiftly as may be to pass the gates of Hades, and lie under a heavy heap of earth.

40

What path of life may one hold? In the market-place are strifes and hard dealings, in the house cares; in the country labour enough, and at sea terror; and abroad, if thou hast aught, fear, and if thou art in poverty, vexation. Art married? thou wilt not be without anxieties; unmarried? thy life is yet lonelier. Children are troubles; a childless life is a crippled one. Youth is foolish, and grey hairs again feeble. In the end, then, the choice is of one of these two, either never to be born, or, as soon as born, to die.

XLI

THE JOY OF LIFE

METRODORUS

Παντοίην βιότοιο τάμοις τρίβον· εἰν ἀγορῇ μὲν
κύδεα καὶ πινυταὶ πρήξιες· ἐν δὲ δόμοις
Ἄμπαυμ'· ἐν δ' ἀγροῖς φύσιος χάρις· ἐν δὲ θαλάσσῃ
κέρδος· ἐπὶ ξείνης ἢν μὲν ἔχῃς τι, κλέος,
Ἢν δ' ἀπορῇς, μόνος οἶδας· ἔχεις γάμον; οἶκος ἄριστος
ἔσσεται· οὐ γαμέεις; ζῇς ἔτ' ἐλαφρότερος·
Τέκνα πόθος· ἄφροντις ἄπαις βίος· αἱ νεότητες
ῥωμαλέαι· πολιαὶ δ' ἔμπαλιν εὐσεβέες·
Οὐκ ἄρα τῶν δισσῶν ἑνὸς αἵρεσις, ἢ τὸ γενέσθαι
μηδέποτ' ἢ τὸ θανεῖν· πάντα γὰρ ἐσθλὰ βίῳ.

XLII

QUIETISM

PALLADAS

Τίπτε μάτην, ἄνθρωπε, πονεῖς καὶ πάντα ταράσσεις
κλήρῳ δουλεύων τῷ κατὰ τὴν γένεσιν;
Τούτῳ σαυτὸν ἄφες· τῷ δαίμονι μὴ φιλονείκει·
σὴν δὲ τύχην στέργων ἡσυχίην ἀγάπα.

41

Hold every path of life. In the market-place are honours and prudent dealings, in the house rest; in the country the charm of nature, and at sea gain; and abroad, if thou hast aught, glory, and if thou art in poverty, thou alone knowest it. Art married? so will thine household be best; unmarried? thy life is yet lighter. Children are darlings; a childless life is an unanxious one: youth is strong, and grey hairs again reverend. The choice is not, then, of one of the two, either never to be born or to die; for all things are good in life.

42

Why vainly, O man, dost thou labour and disturb everything, when thou art slave to the lot of thy birth? Yield thyself to it, strive not with Heaven, and, accepting thy fortune, be content with quiet.

XLIII

EQUANIMITY

PALLADAS

Εἰ τὸ φέρον σε φέρει, φέρε καὶ φέρου· εἰ δ᾽ ἀγανακτεῖς
καὶ σαυτὸν λυπεῖς, καὶ τὸ φέρον σε φέρει.

XLIV

THE RULES OF THE GAME

PALLADAS

Σκηνὴ πᾶς ὁ βίος καὶ παίγνιον· ἢ μάθε παίζειν
τὴν σπουδὴν μεταθείς, ἢ φέρε τὰς ὀδύνας.

XLV

THE ONE HOPE

PAULUS SILENTIARIUS

Οὐ τὸ ζῆν χαρίεσσαν ἔχει φύσιν, ἀλλὰ τὸ ῥίψαι
φροντίδας ἐκ στέρνων τὰς πολιοκροτάφους.
Πλοῦτον ἔχειν ἐθέλω τὸν ἐπάρκιον, ἡ δὲ περισσὴ
θυμὸν ἀεὶ κατέδει χρυσομανὴς μελέτη·
Ἔνθεν ἐν ἀνθρώποισιν ἀρείονα πολλάκι δήεις
καὶ πενίην πλούτου, καὶ βιότου θάνατον.
Ταῦτα σὺ γιγνώσκων κραδίης ἴθυνε κελεύθους
εἰς μίαν εἰσορόων ἐλπίδα, τὴν σοφίην.

43

If that which bears all things bears thee, bear thou and be borne; but if thou art indignant and vexest thyself, even so that which bears all things bears thee.

44

All life is a stage and a game: either learn to play it, laying by seriousness, or bear its pains.

45

It is not living that has essential delight, but throwing away out of the breast cares that silver the temples. I would have wealth sufficient for me, and the excess of maddening care for gold ever eats away the spirit; thus among men thou wilt find often death better than life, as poverty than wealth. Knowing this do thou make straight the paths of thine heart, looking to the one hope, Wisdom.

XLVI

AMOR MYSTICUS

MARIANUS

Ποῦ σοι τόξον ἐκεῖνο παλίντονον οἵ τ' ἀπὸ σεῖο
πηγνύμενοι μεσάτην ἐς κραδίην δόνακες;
Ποῦ πτερά; ποῦ λαμπὰς πολυώδυνος; ἐς τί δὲ τρισσὰ
στέμματα χερσὶν ἔχεις, κρατὶ δ' ἔπ' ἄλλο φέρεις;
Οὐκ ἀπὸ πανδήμου, ξένε, Κύπριδος, οὐκ ἀπὸ γαίης
εἰμὶ καὶ ὑλαίης ἔκγονος εὐφροσύνης,
'Αλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν ἀνάπτω
εὐμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω·
'Εκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὧν ἀφ' ἑκάστης
τούσδε φέρων, πρώτῳ τῷ σοφίης στέφομαι.

XLVII

THE LAST WORD

PALLADAS

Πολλὰ λαλεῖς, ἄνθρωπε, χαμαὶ δὲ τίθῃ μετὰ μικρόν·
σίγα, καὶ μελέτα ζῶν ἔτι τὸν θάνατον.

46

Where is that backward-bent bow of thine, and the reeds that leap from thy hand and stick fast in mid-heart? where are thy wings? where thy grievous torch? and why carriest thou three crowns in thy hands, and wearest another on thy head?—I spring not from the common Cyprian, O stranger, I am not from earth, the offspring of sensual joy; but I light the torch of learning in pure human minds, and lead the soul upwards into heaven. And I twine crowns of the four virtues; whereof carrying these, one from each, I crown myself with the first, the crown of Wisdom.

47

Thou talkest much, O man, and thou art laid in earth after a little; keep silence, and while thou yet livest, meditate on death.

BIOGRAPHICAL INDEX

OF EPIGRAMMATISTS

Ea tempestate flos poetarum fuit
Qui nunc abierunt hinc in communem locum.

PLAUTUS, *prol. Casina.*

BIOGRAPHICAL INDEX OF EPIGRAMMATISTS

INCLUDED IN THIS SELECTION

Greek literature from its earliest historical beginnings to its final extinction in the Middle Ages falls naturally under five periods. These are:—(1) Greece before the Persian wars; (2) the ascendancy of Athens; (3) the Alexandrian monarchies; (4) Greece under Rome; (5) the Byzantine empire of the East. The authors of epigrams included in this selection are spread over all these periods through a space of about fifteen centuries.

I. *Period of the Lyric poets and of the complete political development of Greece, from the earliest time to the repulse of the Persian invasion*, B.C. 480.

MIMNERMUS of Smyrna fl. B.C. 634-600, and was the contemporary of Solon. He is spoken of as the 'inventor of elegy,' and was apparently the first to employ the elegiac metre in threnes and love poems. Only a few fragments, about eighty lines in all, of his poetry survive.

ERINNA of Rhodes, according to a very dubious tradition the contemporary of Sappho (fl. 600 B.C.), died very young. There are three epigrams in the Palatine Anthology under her name, probably genuine: see Bergk, *Lyr. Gr.* iii. p. 141, and the note on IV. 6 of this selection. Besides the fragments given by Bergk, detached phrases of hers are probably preserved in *Anth. Pal.* vii. 12 and 13, and in the description by Christodorus of her statue in the gymnasium at Constantinople, *Anth. Pal.* ii. 108-110. She was included in the *Garland* of Meleager, who speaks, *l.* 12, of the 'sweet maiden-complexioned crocus of Erinna.'

THEOGNIS of Megara, the celebrated elegiac and gnomic poet, fl. B.C. 548, and was still alive at the beginning of the Persian wars. The fragments we possess are from an Anthology of his works, and amount to about 1400 lines in all. He employed elegiac verse as a vehicle for every kind of political and social poetry; some of the poems were sung to the flute at banquets and are more akin to lyric poetry; others described as *γνῶμαι δι' ἐλεγείας*, 'elegiac sentences,' can hardly be distinguished in essence from 'hortatory' epigrams, and two of them have accordingly been included as epigrams of Life in this selection.

ANACREON of Teos in Ionia, B.C. 563-478, migrated with his countrymen to Abdera on the capture of Teos by the Persians, B.C. 540. He then lived for some years at the court of Polycrates of Samos (who died B.C. 522), and afterwards, like Simonides, at that of Hipparchus of Athens, finally returning to Teos, where he died at the age of eighty-five. Of his genuine poetry only a few inconsiderable fragments are left; and his wide fame rests chiefly on the *pseudo-Anacreontea*, a collection of songs chiefly of a convivial and amatory nature, written at different times but all of a late date, which have come down to us in the form of an appendix to the Palatine MS. of the Anthology, and from being used as a school-book have obtained a circulation far beyond their intrinsic merit. The *Garland* of Meleager, *l.* 35, speaks of 'the unsown honeysuckle of Anacreon,' including both lyrical poetry (*μέλισμα*) and epigrams (*ἔλεγοι*) as distinct from one another. The Pala-

tine Anthology contains twenty-one epigrams under his name, a group of twelve together (vi. 134-145) transferred bodily, it would seem, from some collection of his works, and the rest scattered; and there is one other in Planudes. Most are plainly spurious, and none certainly authentic; but one of the two given here (III. 8) has the note of style of this period, and is probably genuine. The other (XI. 33) is obviously of Alexandrian date, and is probably by Leonidas of Tarentum.

SIMONIDES of Ceos, B.C. 556-467, the most eminent of the lyric poets, lived for some years at the court of Hipparchus of Athens (B.C. 528-514), afterwards among the feudal nobility of Thessaly, and was again living at Athens during the Persian wars. The later years of his life were spent with Pindar and Aeschylus at the court of Hiero of Syracuse. He was included in the *Garland* of Meleager (*l.* 8, 'the fresh shoot of the vine-blossom of Simonides'); fifty-nine epigrams are under his name in the Palatine MS., and eighteen more in Planudes, besides nine others doubtfully ascribed to him. Several of his epigrams are quoted by Herodotus; others are preserved by Strabo, Plutarch, Athenaeus, etc. In all, according to Bergk, we have ninety authentic epigrams from his hand. There were two later poets of the same name, Simonides of Magnesia, who lived under Antiochus the Great about 200 B.C., and Simonides of Carystus, of whom nothing definite is known; some of the spurious epigrams may be by one or the other of them.

Beyond the point to which Simonides brought it the epigram never rose. In him there is complete ease of workmanship and mastery of form together with the noble and severe simplicity which later poetry lost. His dedications retain something of the archaic stiffness; but his magnificent epitaphs are among our most precious inheritances from the greatest art of Greece.

BACCHYLIDES of Iulis in Ceos flourished B.C. 470. He was the nephew of Simonides, and lived with him at the court of Hiero. There are only two epigrams in the Anthology under his name. The *Garland* of Meleager, *l.* 34, speaks of 'the yellow ears from the blade of Bacchy-

lides.' This phrase may contain an allusion to his dedicatory epigram to the West Wind, II. 35 in this selection.

Finally, forming the transition between this and the great Athenian period, comes AESCHYLUS, B.C. 525-456. That Aeschylus wrote elegiac verse, including a poem on the dead at Marathon, is certain; fragments are preserved by Plutarch and Theophrastus, and there is a well-supported tradition that he competed with Simonides on that occasion. As to the authorship of the two epigrams extant under his name there is much difference of opinion. Bergk does not come to any definite conclusion. Perhaps all that can be said is that they do not seem unworthy of him, and that they certainly have the style and tone of the best period. It is, however, suspicious that a poet of his great eminence should not be mentioned in the *Garland* of Meleager; for we can hardly suppose these epigrams, if genuine either unknown to Meleager or intentionally omitted by him.

II. *Period of the ascendancy of Athens, and of the great dramatists and historians; from the repulse of the Persian invasion to the extinction of Greek freedom at the battle of Chaeronea*, B.C. 480-338.

Soon after the beginning of this period the epigram almost disappears. Between Simonides and Plato there is not a single name on our list, the lines on Euripides, IV. 13 in this selection, attributed to the historian THUCYDIDES (B.C. 471-401) being of later, probably of Alexandrian date; and it is not till the period of the transition, the first half of the fourth century B.C., that the epigram begins to reappear. About 400 B.C. a new grace and delicacy is added to it by PLATO (B.C. 429-347; the tradition, in itself probable, is that he wrote poetry when a very young man). Thirty-two epigrams in the Anthology are ascribed, some doubtfully, to one Plato or another; a few of obviously late date to a somewhat mythical PLATO JUNIOR (ὁ Νεώτερος), and one to PLATO THE COMEDIAN (fl. 428-389), the contemporary and rival of Aristophanes. In a note to II. 22 in this selection something is said as to the authenticity of the

epigrams ascribed to the great Plato. He was included in the *Garland* of Meleager, who speaks, *ll.* 47-8, of 'the golden bough of the ever-divine Plato, shining everywhere by its virtue'—a phrase the more remarkable that it anticipates, and may even in some degree have suggested, the mystical golden bough of Virgil.

To the same period belongs PARRHASIUS of Ephesus, who fl. 400 B.C., the most eminent painter of his time, in whose work the rendering of the ideal human form was considered to have reached its highest perfection. Two epigrams and part of a third ascribed to him are preserved in Athenaeus.

DEMODOCUS of Leros, a small island in the Sporades, is probably to be placed here. Nothing is known as to his life, nor as to his date beyond the one fact that an epigram of his is quoted by Aristotle, *Eth. N.* vii. 9. Four epigrams by him, all couplets containing a sarcastic point of the same kind, are preserved in the Palatine Anthology.

III. *Period of the great Alexandrian monarchies; from the accession of Alexander the Great to the annexation of Syria by the Roman Republic*, B.C. 336-65.

Throughout these three centuries epigrammatists flourished in great abundance, so much so that the epigram ranked as one of the important forms of poetry. After the first fifty years of the period there is no appreciable change in the manner and style of the epigram; and so, in many cases where direct evidence fails, dates can only be assigned vaguely. The history of the Alexandrian epigram begins with two groups of poets, none of them quite of the first importance, but all of great literary interest, who lived just before what is known as the Alexandrian style became pronounced; the first group continuing the tradition of pure Greece, the second founding the new style. After them the most important names, in chronological order, are Callimachus of Alexandria, Leonidas of Tarentum, Theocritus of Syracuse, Antipater of Sidon, and Meleager of Gadara. These names show how Greek literature had now become

diffused with Greek civilisation through the countries bordering the eastern half of the Mediterranean.

The period may then be conveniently subdivided under five heads—

(1) Poets of Greece Proper and Macedonia, continuing the purely Greek tradition in literature.
(2) Founders of the Alexandrian School.
(3) The earlier Alexandrians of the third century B.C.
(4) The later Alexandrians of the second century B.C.
(5) Just on the edge of this period, Meleager and his contemporaries: transition to the Roman period.

(1) ADAEUS or ADDAEUS, called 'the Macedonian' in the title of one of his epigrams, was a contemporary of Alexander the Great. Among his epigrams are epitaphs on Alexander and on Philip; his date is further fixed by the mention of Potidaea in another epigram, as Cassander, who died B.C. 296, changed the name of the city into Cassandrea. Eleven epigrams are extant under his name, but one is headed 'Adaeus of Mitylene' and may be by a different hand, as Adaeus was a common Macedonian name. They are chiefly poems of country life, prayers to Demeter and Artemis, and hunting scenes, full of fresh air, with a serious sense of religion and something of Macedonian gravity. The picture they give of the simple and refined life of the Greek country gentleman, like Xenophon in his old age at Scillus, is one of the most charming and intimate glimpses we have of the ancient world, carried on quietly among the drums and tramplings of Alexander's conquests, of which we are faintly reminded by another epigram on an Indian beryl.

ANYTE of Tegea is one of the foremost names among the epigrammatists, and it is somewhat surprising that we know all but nothing of her from external sources. 'The lilies of Anyte' stand at the head of the list of poets in the *Garland* of Meleager, *l.* 5; and Antipater of Thessalonica in a catalogue of poetesses (*Anth. Pal.* ix. 26) speaks of Ἀνύτης στόμα θῆλυν Ὅμηρον. The only epigram which gives any clue to her date is one on the death of three Milesian girls in a

Gallic invasion, probably that of B.C. 279; but this is headed 'Anyte of Mitylene,' and is very possibly by another hand. A late tradition says that a statue of her was made by the sculptors Cephisodotus and Euthycrates, whose date is about 300 B.C., but even if this was so, it may have been made after her time and when her reputation had been long established. Twenty-four epigrams are ascribed to her, twenty of which seem genuine. They are so fine that some critics have wished to place her in the great lyric period; but their deep and most refined feeling for nature rather belongs to this age. They are principally dedications and epitaphs, written with great simplicity of description and much of the grand style of the older poets, and showing (if the common theory as to her date be true) a deep and sympathetic study of Simonides.

Probably to this group belong also the following poets:

HEGESIPPUS, the author of eight epigrams in the Palatine Anthology, three dedications and five epitaphs, in a simple and severe style. The reference in the *Garland* of Meleager, *l.* 25, to 'the maenad grape-cluster of Hegesippus' is so wholly inapplicable to these that we must suppose it to refer to a body of epigrams now lost, unless this be the same Hegesippus as the poet of the New Comedy who flourished at Athens about 300 B.C., and the reference be to him as a comedian rather than an epigrammatist.

PERSES, called 'the Theban' in the heading of one epigram, 'the Macedonian' in that of another (no difference of style can be traced between them), a poet of the same type as Addaeus, with equal simplicity and good taste, but inferior power. The *Garland* of Meleager, *l.* 26, speaks of 'the scented rush of Perses.' There are nine epigrams of his in the Palatine Anthology, including some beautiful epitaphs.

PHAEDIMUS of Bisanthe in Macedonia, author of an epic called the *Heracleia* according to Athenaeus. 'The gilliflower of Phaedimus' is mentioned in the *Garland* of Meleager, *l.* 51. Two of the four epigrams under his name, a beautiful dedication, and a very noble epitaph, are in this selection; the other two, which are in the appendix of

epigrams in mixed metres at the end of the Palatine Anthology (Section xiii.) are very inferior, and seem to be by another hand.

(2) Under this head is a group of three distinguished poets and critics:

PHILETAS of Cos, a contemporary of Alexander, and tutor to the children of Ptolemy I. He was chiefly distinguished as an elegiac poet. Theocritus (vii. 39) names him along with Asclepiades as his master in style, and Propertius repeatedly couples him in the same way with Callimachus. If one may judge from the few fragments extant, chiefly in Stobaeus, his poetry was simpler and more dignified than that of the Alexandrian school, of which he may be called the founder. He was also one of the earliest commentators on Homer, the celebrated Zenodotus being his pupil.

SIMMIAS of Rhodes, who fl. rather before 300 B.C., and was the author of four books of miscellaneous poems including an epic history of Apollo. 'The tall wild-pear of Simmias' is in the *Garland* of Meleager, *l.* 30. Two of the seven epigrams under his name in the Palatine Anthology are headed 'Simmias of Thebes.' This would be the disciple of Socrates, best known as one of the interlocutors in the *Phaedo*. But these epigrams are undoubtedly of the Alexandrian type, and quite in the same style as the rest; and the title is probably a mistake. Simmias is also the reputed author of several of the γρῖφοι or pattern-poems at the end of the Palatine MS.

ASCLEPIADES, son of Sicelides of Samos, who flourished B.C. 290, one of the most brilliant authors of the period. Theocritus (*l. c. supra*) couples him with Philetas as a model of excellence in poetry. This passage fixes his date towards the end of the reign of Ptolemy I., to whose wife Berenice and daughter Cleopatra there are references in his epigrams. There are forty-three epigrams of his in the Anthology; nearly all of them amatory, with much wider range and more delicate feeling than most of the erotic epigrams, and all with the firm clear touch of the classical period. There are also one or two fine epitaphs. The reference in the

Garland of Meleager, *l.* 46, to 'the wind-flowers of the son of Sicelides' is another of Meleager's exquisite criticisms.

(3) LEONIDAS OF TARENTUM is the reputed author of one hundred and eleven epigrams in the Anthology, chiefly dedicatory and sepulchral. In the case of some of these, however, there is confusion between him and his namesake, Leonidas of Alexandria, the author of about forty epigrams in the Anthology, who lived in the reign of Nero. In two epigrams Leonidas speaks of himself as a poor man, and in another, an epitaph written for himself, says that he led a wandering life and died far from his native Tarentum. His date is most nearly fixed by the inscription (*Anth. Pal.* vi. 130, attributed to him on the authority of Planudes) for a dedication by Pyrrhus of Epirus after a victory over Antigonus and his Gallic mercenaries, probably that recorded under B.C. 274. Tarentum, with the other cities of Magna Graecia, was about this time in the last straits of the struggle against the Italian confederacy; this or private reasons may account for the tone of melancholy in the poetry of Leonidas. He invented a particular style of dedicatory epigram, in which the implements of some trade or profession are enumerated in ingenious circumlocutions; these have been singled out for special praise by Sainte-Beuve, but will hardly be interesting to many readers. The *Garland* of Meleager, *l.* 15, mentions 'the rich ivy-clusters of Leonidas,' and the phrase well describes the diffuseness and slight want of firmness and colour in his otherwise graceful style.

NOSSIS of Locri, in Magna Graecia, is the contemporary of Leonidas; her date being approximately fixed by an epitaph on Rhinthon of Syracuse, who flourished 300 B.C. We know a good many details about her from her eleven epigrams in the Anthology, some of which are only inferior to those of Anyte. The *Garland* of Meleager, *l.* 10, speaks of 'the scented fair-flowering iris of Nossis, on whose tablets Love himself melted the wax'; and, like Anyte, she is mentioned with the characteristic epithet 'woman-tongued,' by Antipater of Thessalonica in his list of poetesses. She herself claims (*Anth. Pal.* vii. 718) to be a rival of Sappho.

To the same, or a somewhat later date, must be assigned PHANIAS, the author of eight epigrams in the Anthology, four of which are dedications in the manner of Leonidas. 'The corn-flowers of Phanias' are mentioned in the *Garland* of Meleager, *l.* 20. The epitaph in this selection (III. 40) is, however, given by Planudes under the name of Theophanes, and may be by a different author. It is much simpler and finer than any of the rest.

THEOCRITUS of Syracuse—so he is called, but it is not certain whether he was born in Sicily or in Cos—lived for some time at Alexandria under Ptolemy II., about 280 B.C., and afterwards at Syracuse under Hiero II. From some allusions to the latter in the Idyls, it seems that he lived into the first Punic war, which broke out B.C. 264. Twenty-nine epigrams are ascribed to him on some authority or other in the Anthology; of these Ahrens allows only nine as authentic.

NICIAS of Miletus, physician, scholar, and poet, was the contemporary and close friend of Theocritus. Idyl xi. is addressed to him, and the scholiast says he wrote an idyl in reply to it; Idyl xxii. was sent with the gift of an ivory spindle to his wife, Theugenis; and one of Theocritus' epigrams (*Anth. Pal.* vi. 337) was written for him as a dedication. There are eight epigrams of his in the Anthology (*Anth. Pal.* xi. 398 is wrongly attributed to him, and should be referred to Nicarchus), chiefly dedications and inscriptions for rural places in the idyllic manner. 'The green mint of Nicias' is mentioned, probably with an allusion to his profession, in the *Garland* of Meleager, *l.* 19.

CALLIMACHUS of Alexandria, the most celebrated and the most wide in his influence of Alexandrian scholars and poets, was descended from the noble family of the Battiadae of Cyrene. He studied at Alexandria, and was appointed principal keeper of the Alexandrian library by Ptolemy II., about the year 260 B.C. This position he held till his death twenty years later. He was a prolific author in both prose and verse. Sixty-three epigrams of his are preserved in the Palatine Anthology and two more by Strabo and Athenaeus; five others in the Anthology are ascribed to

him on more or less doubtful authority. He brought to the epigram the utmost finish of which it is capable. Many of his epigrams are spoiled by over-elaboration and affected daintiness of style; but when he writes simply his execution is incomparable. The *Garland* of Meleager, *l.* 21, speaks of 'the sweet myrtle-berry of Callimachus, ever full of acid honey'; and there is in all his work a pungent flavour which is sometimes bitter and sometimes exquisite.

POSEIDIPPUS, the author of twenty-five extant epigrams, of which twenty are in the Anthology, is more than once referred to as 'the epigrammatist,' as though a different person from Poseidippus the comedian, the last distinguished name of the New Comedy, who began to exhibit after the death of Menander in B.C. 291. He probably lived somewhat later; the *Garland* of Meleager, *l.* 45, couples 'the wild corn-flowers of Poseidippus and Hedylus,' and Hedylus was the contemporary of Callimachus. One of his epigrams refers to the Stoic Cleanthes, who became head of the school B.C. 263 and died about B.C. 220, as though already an old master.

With Poseidippus may be placed METRODORUS, the author of an epigram in reply to one by Poseidippus (XII. 39, 40 in this selection). Whether this be contemporary or not, it can hardly be of the same authorship as the forty arithmetical problems which are given in an appendix to the Palatine Anthology (Section XIV.), or the epigram on a Byzantine lawyer, *Anth. Pal.* ix. 712. These may be all by a geometrician of the name who is mentioned as having lived in the age of Constantine.

MOERO or MYRO of Byzantium, daughter of the tragedian Homerus, flourished towards the end of the reign of Ptolemy II., about 250 B.C. She wrote epic and lyric poetry as well as epigrams; a fragment of her epic called *Mnemosyne* is preserved in Athenaeus. Antipater of Thessalonica mentions her in his list of famous poetesses. Of the 'many martagon-lilies of Moero' in the Anthology of Meleager (*Garland*, *l.* 5) only two are extant, both dedications.

NICAENETUS of Samos flourished about the same time. There are four epigrams of his in the Anthology, and

another is quoted by Athenaeus, who, in connection with a Samian custom, adduces him as 'a poet of the country.' He also wrote epic poems. The *Garland* of Meleager, *l.* 29, speaks of 'the myrrh-twigs of Nicaenetus.'

EUPHORION of Chalcis in Euboea, grammarian and poet, was born B.C. 274, and in later life was chief librarian at the court of Antiochus the Great, who reigned B.C. 224-187. His poems, translated into Latin by G. Cornelius Gallus (Virgil, *Ecl.* vi. 64-73, x. 50, 51), had an immense reputation. His influence on Latin poetry provoked the well-known sneer of Cicero (*Tusc.* iii. 19) at the *cantores Euphorionis*; cf. also Cic. *de Div.* ii. 64, and Suetonius, *Tiberius*, c. 70. Only two epigrams of his are extant in the Palatine Anthology. The *Garland* of Meleager, *l.* 23, speaks of 'the rose-campion of Euphorion.'

RHIANUS of Crete flourished about 200 B.C., and was chiefly celebrated as an epic poet. Besides mythological epics, he wrote metrical histories of Thessaly, Elis, Achaea, and Messene; Pausanias quotes verses from the last of these, *Messen.* i. 6, xvii. 11. Suetonius, *l.c. supra*, mentions him along with Euphorion as having been greatly admired by Tiberius. There are nine epigrams by him, erotic and dedicatory, in the Palatine Anthology, and another is quoted by Athenaeus. The *Garland* of Meleager, *l.* 11, couples him with the marjoram-blossom.

THEODORIDES of Syracuse, the author of nineteen epigrams in the Anthology, flourished towards the close of the third century B.C., one of his epigrams being an epitaph on Euphorion. He also wrote lyric poetry; Athenaeus mentions a dithyrambic poem of his called the *Centaurs*, and a *Hymn to Love*. The *Garland* of Meleager, *l.* 53, speaks of 'the fresh-blossoming festal wild-thyme of Theodorides.'

A little earlier in date is MNASALCAS of Plataeae, near Sicyon, on whom Theodorides wrote an epitaph (*Anth. Pal.* xiii. 21), which speaks of him as imitating Simonides, and criticises his style as turgid. This criticism is not borne out by his eighteen extant epigrams in the Palatine Anthology, which are in the best manner, with something of the simplicity of his great model, and even a slight austerity of

style which takes us back to Greece Proper. The *Garland* of Meleager seizes this quality when it speaks, *l.* 16, of 'the tresses of the sharp pine of Mnasalcas.'

Contemporary with Mnasalcas is PHAENNUS, coupled in the *Garland* of Meleager, *l.* 30, with the terebinth or turpentine-tree (*Pistacia terebinthus*). Nothing else is known of him, and only two epigrams of his are extant.

MOSCHUS of Syracuse, the last of the pastoral poets, flourished towards the end of the third century B.C., perhaps as late as B.C. 200 if he was the friend of the grammarian Aristarchus. A single epigram of his is extant in Planudes. The Palatine Anthology includes his idyll of *Love the Runaway* (ix. 440), and the lovely hexameter fragment by Cyrus (ix. 136), which has without authority been attributed to him and is generally included among his poems.

To this period may belong DIOTIMUS, whose name is at the head of eleven epigrams in the Anthology. One of these is headed 'Diotimus of Athens,' one 'Diotimus of Miletus,' the rest have the name simply. Nothing is known from other sources of any one of them. An Athenian Diotimus was one of the orators surrendered to Antipater B.C. 322, and some of the epigrams might be of that period. A grammarian Diotimus of Adramyttium is mentioned in an epigram by Aratus of Soli (who fl. 270 B.C.); perhaps he was the poet of the *Garland* of Meleager, which speaks, *l.* 27, of 'the quince from the boughs of Diotimus.'

AUTOMEDON of Aetolia is named as the author of an epigram in the Palatine Anthology, of which the first two lines are in Planudes under the name of Theocritus; it is in his manner, and in the best style of this period. There are twelve other epigrams by an Automedon of the Roman period in the Anthology, one of them headed 'Automedon of Cyzicus.' From internal evidence these belong to the reign of Nerva or Trajan. An Automedon was one of the poets in the Anthology of Philippus (*Garland*, *l.* 11), but is most probably different from both of these, as that collection cannot well be put later than the reign of Nero, and purports to include only poets subsequent to Meleager: cf. *supra*, p. 17.

THEAETETUS is only known as the author of three epigrams in the Palatine Anthology (a fourth usually ascribed to him, *Anth. Pal.* vii. 444, should be referred to Theaetetus Scholasticus, *infra*, p. 334), and two more in Diogenes Laërtius. From one of these last, an epitaph on the philosopher Crantor, who died soon after 300 B.C., he may be probably identified with the Theaetetus praised by Callimachus (*Anth. Pal.* ix. 565) as having abandoned poetry for philosophy.

(4) ALCAEUS of Messene, who flourished 200 B.C., represents the literary and political energy still surviving in Greece under the Achaean League. Many of his epigrams touch on the history of the period; several are directed against Philip III. of Macedonia. The earliest to which a date can be fixed is on the destruction of Macynus in Aetolia by Philip, B.C. 218 or 219 (Polyb. iv. 65), and the latest on the dead at the battle of Cynoscephalae, B.C. 197, written before their bones were collected and buried by order of Antiochus B.C. 191. This epigram is mentioned by Plutarch as having given offence to the Roman general Flamininus, on account of its ascribing to the Aetolians an equal share with the Romans in the honour of the victory. Another is on the freedom of Flamininus, proclaimed at the Isthmia B.C. 196. An Alcaeus was one of the Epicurean philosophers expelled from Rome by decree of the Senate in B.C. 173, and may be the same. Others of his epigrams are on literary subjects. All are written in a hard style. There are twenty-two in all in the Anthology. Some of them are headed 'Alcaeus of Mitylene,' but there is no doubt as to the authorship; the confusion of this Alcaeus with the lyric poet of Mitylene could only be made by one very ignorant of Greek literature. The *Garland* of Meleager, *l.* 13, couples him with the hyacinth.

Of the same period is DAMAGETUS, the author of twelve epigrams in the Anthology, and included as 'a dark violet' in the *Garland* of Meleager, *l.* 21. They are chiefly epitaphs, and are in the best style of the period.

DIONYSIUS of Cyzicus must have flourished soon after

200 B.C. from his epitaph on Eratosthenes, who died B.C. 196. Eight other epigrams in the Palatine Anthology, and four more in Planudes, are attributed to a Dionysius. One is headed 'Dionysius of Andros,' one 'Dionysius of Rhodes' (it is an epitaph on a Rhodian), one 'Dionysius the Sophist,' the others 'Dionysius' simply. There were certainly several authors of the name, which was one of the commonest in Greece; but no distinction in style can be traced among these epigrams, and there is little against the theory that most, if not all, are by the same author, Dionysius of Cyzicus.

DIOSCORIDES, the author of forty-one epigrams in the Palatine Anthology, lived at Alexandria early in the second century B.C. An epitaph of his on the comedian Machon is quoted by Athenaeus, who also says that Machon was master to Aristophanes of Byzantium, who flourished 200 B.C. His style shows imitation of Callimachus; the *Garland* of Meleager, *l.* 23, speaks of him as 'the spice-plant of the Muses.'

ARTEMIDORUS, a grammarian, pupil of Aristophanes of Byzantium and contemporary of Aristarchus, flourished about 180 B.C., and is the author of two epigrams in the Palatine Anthology, both mottoes, the one for a Theocritus, the other for a collection of the bucolic poets. The former is attributed in the Palatine MS. to Theocritus himself, but is assigned to Artemidorus on the authority of a MS. of Theocritus.

PAMPHILUS, also a grammarian, and pupil to Aristarchus, was one of the poets in the *Garland* of Meleager (*l.* 17, 'the spreading plane of the song of Pamphilus'). Only two epigrams of his are extant in the Anthology.

ANTIPATER OF SIDON is one of the most interesting figures of the close of this century, when Greek education began to permeate the Roman upper classes. Little is known about his life; part of it was spent at Rome in the society of the most cultured of the nobility. Cicero, *Or.* iii. 194, makes Crassus and Catulus speak of him as familiarly known to them, but then dead; the scene of the dialogue is laid in B.C. 91. Cicero and Pliny also mention the curious fact that he had an attack of fever on his birthday every

winter. 'The young Phoenician cypress of Antipater,' in the *Garland* of Meleager, *l.* 42, refers to him as one of the more modern poets in that collection.

There is much confusion in the Anthology between him and his equally prolific namesake of the next century, Antipater of Thessalonica. The matter would take long to disentangle completely. In brief the facts are these. In the Palatine Anthology there are one hundred and seventy-eight epigrams, of which forty-six are ascribed to Antipater of Sidon and thirty-six to Antipater of Thessalonica, the remaining ninety-six being headed 'Antipater' merely. Twenty-eight other epigrams are given as by one or other in Planudes and Diogenes Laërtius. Jacobs assigns ninety epigrams in all to the Sidonian poet. Most of them are epideictic; a good many are on works of art and literature; there are some very beautiful epitaphs. There is in his work a tendency towards diffuseness which goes with his talent in improvisation mentioned by Cicero.

To this period seem to belong the following poets, of whom little or nothing is known: ARISTODICUS of Rhodes, author of two epigrams in the Palatine Anthology: ARISTON, author of three or four epigrams in the style of Leonidas of Tarentum: HERMOCREON, author of one dedication in the Palatine Anthology and another in Planudes: and TYMNES, author of seven epigrams in the Anthology, and included in the *Garland* of Meleager, *l.* 19, with the 'the fair-foliaged white poplar' for his cognisance.

(5) MELEAGER son of Eucrates was born at the partially Hellenised town of Gadara in Northern Palestine (the Ramoth-Gilead of the Old Testament), and educated at Tyre. His later life was spent in the island of Cos, where he died at an advanced age. The scholiast to the Palatine MS. says he flourished in the reign of the last Seleucus; this was Seleucus VI., Epiphanes, who reigned B.C. 95-93. The date of his celebrated Anthology cannot be much later, as it did not include the poems of his fellow-townsman Philodemus, who flourished about B.C. 60 or a little earlier.

Like his contemporary Menippus, also a Gadarene, he wrote what were known as σπουδογέλοια, miscellaneous prose essays putting philosophy in popular form with humorous illustrations. These are completely lost, but we have fragments of the *Saturae Menippeae* of Varro written in imitation of them, and they seem to have had a reputation like that of Addison and the English essayists of the eighteenth century. Meleager's fame however is securely founded on the one hundred and thirty-four epigrams of his own which he included in his Anthology. Some further account of the erotic epigrams, which are about four-fifths of the whole number, is given above, p. 35. For all of these the MSS. of the Anthology are the sole source.

DIODORUS of Sardis, commonly called ZONAS, is spoken of by Strabo, who was a friend of his kinsman Diodorus the younger (see *infra*, p. 324), as having flourished at the time of the invasion of Asia by Mithridates B.C. 88. He was a distinguished orator. Both of these poets were included in the Anthology of Philippus, and in the case of some of the epigrams it is not quite certain to which of the two they should be referred. Eight are usually ascribed to Zonas: they are chiefly dedicatory and pastoral, with great beauty of style and delicate feeling for nature.

ERYCIUS of Cyzicus flourished about the middle of the first century B.C. One of his epigrams is on an Athenian woman who had in early life been captured at the sack of Athens by Sulla B.C. 80; another is against a grammarian Parthenius of Phocaea, possibly the same who was the master of Virgil. Of the fourteen epigrams in the Anthology under the name of Erycius one is headed 'Erycius the Macedonian' and may be by a different author.

PHILODEMUS of Gadara was a distinguished Epicurean philosopher who lived at Rome in the best society of the Ciceronian age. He was an intimate friend of Piso, the consul of B.C. 58, to whom two of his epigrams are addressed. Cicero, *in Pis.* 68 foll., where he attacks Piso for consorting with *Graeculi*, almost goes out of his way to compliment Philodemus on his poetical genius and the unusual literary culture which he combined with the pro-

fession of philosophy: and again in the *de Finibus* speaks of him as 'a most worthy and learned man.' He is also referred to by Horace, 1 *Sat.* ii. 121. Thirty-two of his epigrams, chiefly amatory, are in the Anthology, and five more are ascribed to him on doubtful authority.

IV. *Roman period; from the establishment of the Empire to the decay of art and letters after the death of Marcus Aurelius*, B.C. 30-A.D. 180.

This period falls into three subdivisions; (1) poets of the Augustan age; (2) those of what may roughly be called the Neronian age, about the middle of the first century; and (3) those of the brief and partial renascence of art and letters under Hadrian, which before the accession of Commodus had again sunk away, leaving a period of some centuries almost wholly without either, but for the beginnings of Christian art and the writings of the earlier Fathers of the Church. Even from the outset of this period the epigram begins to fall off. There is a tendency to choose trifling subjects, and treat them either sentimentally or cynically. The heaviness of Roman workmanship affects all but a few of even the best epigrams, and there is a loss of simplicity and clearness of outline. Many of the poets of this period, if not most, lived as dependants in wealthy Roman families and wrote to order: and we see in their work the bad results of an excessive taste for rhetoric and the practice of fluent but empty improvisation.

(1) ANTIPATER OF THESSALONICA, the author of upwards of a hundred epigrams in the Anthology, is the most copious and perhaps the most interesting of the Augustan epigrammatists. There are many allusions in his work to contemporary history. He lived under the patronage of L. Calpurnius Piso, consul in B.C. 15, and afterwards proconsul of Macedonia for several years, and was appointed by him governor of Thessalonica. One of his epigrams celebrates the foundation of Nicopolis by Octavianus, after the battle of Actium; another anticipates his victory over the Parthians

in the expedition of B.C. 20; another is addressed to Gaius Caesar, who died in A.D. 4. None can be ascribed certainly to a later date than this.

ANTIPHANES the Macedonian is the author of ten epigrams in the Palatine Anthology; one of these, however, is headed 'Antiphanes of Megalopolis' and may be by a different author. There is no precise indication of time in his poems.

BIANOR of Bithynia is the author of twenty-two epigrams in the Anthology. One of them is on the destruction of Sardis by an earthquake in A.D. 17. He is fond of sentimental treatment, which sometimes touches pathos but often becomes trifling.

CRINAGORAS of Mitylene lived at Rome as a sort of court poet during the latter part of the reign of Augustus. He is mentioned by Strabo as a contemporary of some distinction. In one of his epigrams he blames himself for hanging on to wealthy patrons; several others are complimentary verses sent with small presents to the children of his aristocratic friends: one is addressed to young Marcellus with a copy of the poems of Callimachus. Others are on the return of Marcellus from the Cantabrian war, B.C. 25; on the victories of Tiberius in Armenia and Germany; and on Antonia, daughter of the triumvir and wife of Drusus. Another, written in the spirit of that age of tourists, speaks of undertaking a voyage from Asia to Italy, visiting the Cyclades and Corcyra on the way. Fifty-one epigrams are attributed to him in the Anthology; one of these, however (*Anth. Pal.* ix. 235), is on the marriage of Berenice of Cyrene to Ptolemy III., Euergetes, and must be referred to Callimachus or one of his contemporaries.

DIODORUS, son of Diopeithes of Sardis, also called Diodorus the Younger, in distinction to Diodorus Zonas (*supra*, p. 322), is mentioned as a friend of his own by Strabo, and was a historian and melic poet besides being an epigrammatist. Seventeen of the epigrams in the Anthology under the name of Diodorus are usually ascribed to him, and include a few fine epitaphs.

EUENUS of Ascalon is probably the author of eight

epigrams in the Anthology; but some of these may belong to other epigrammatists of the same name, Euenus of Athens, Euenus of Sicily, and Euenus Grammaticus, unless the last two of these are the same person. Euenus of Athens has been doubtfully identified with Euenus of Paros, an elegiac poet of some note contemporary with Socrates, mentioned in the *Phaedo* and quoted by Aristotle: and it is just possible that some of the best of the epigrams, most of which are on works of art, may be his.

PARMENIO the Macedonian is the author of sixteen epigrams in the Anthology, very various in subject and for the most part undistinguished.

These seven poets were included in the Anthology of Philippus; of the same period, but not mentioned by name in the proem to that collection, are the following:—

APOLLONIDES, author of thirty-one epigrams in the Anthology, perhaps the same person as an Apollonides of Nicaea mentioned by Diogenes Laertius as having lived in the reign of Tiberius. One of his epigrams refers to the retirement of Tiberius at Rhodes from B.C. 6 to A.D. 2, and another mentions D. Laelius Balbus, who was consul in B.C. 6, as travelling in Greece.

GAETULICUS, the author of eight epigrams in the Palatine Anthology (vi. 154 and vii. 245 are wrongly ascribed to him) is usually identified with Gn. Lentulus Gaetulicus, legate of Upper Germany, executed on suspicion of conspiracy by Caligula, A.D. 39, and mentioned as a writer of amatory poetry by Martial and Pliny. But the identification is very doubtful, and perhaps he rather belongs to the second century A.D. No precise date is indicated in any of the epigrams.

POMPEIUS, author of two epigrams in the Palatine Anthology, also called Pompeius the Younger, is generally identified with M. Pompeius Theophanes, son of Theophanes of Mitylene the friend of Pompey the Great, and himself a friend of Tiberius according to Strabo. Two epigrams ascribed to Phanias and Perses in the Palatine Anthology (vii. 537, 539) are given under the name of Theophanes, and one headed ἀδέσποτον in the Palatine

Anthology (ix. 647), is under the name of Pompeius, in Planudes: probably the ascription is to this poet in each case.

To the same period probably belong QUINTUS MAECIUS or MACCIUS, author of twelve epigrams in the Anthology, and MARCUS ARGENTARIUS, perhaps the same person as a rhetorician Argentarius mentioned by the elder Seneca, author of thirty-seven epigrams, chiefly amatory and convivial, some of which have much grace and fancy. Others place him in the age of Hadrian.

(2) PHILIPPUS of Thessalonica was the compiler of an Anthology of epigrammatists subsequent to Meleager (see above, p. 16 foll.) and is himself the author of seventy-four extant epigrams in the Anthology besides six more dubiously ascribed to him. He wrote epigrams of all sorts, mainly imitated from older writers and showing but little original power or imagination. The latest certain historical allusion in his own work is one to Agrippa's mole at Puteoli, but Antiphilus, who was included in his collection, certainly wrote in the reign of Nero, and probably Philippus was of about the same date. Most of his epigrams being merely rhetorical exercises on stock themes give no clue to his precise period.

ANTIPHILUS of Byzantium, whose date is fixed by his epigram on the restoration of liberty to Rhodes by Nero, A.D. 53 (Tac. *Ann.* xii. 58), is the author of forty-nine epigrams in the Anthology, besides three doubtful. Among them are some graceful dedications, pastoral epigrams, and sea-pieces. The pretty epitaph on Agricola (*Anth. Pal.* ix. 549) gives no clue to his date, as it certainly is not on the father-in-law of Tacitus, and no other person of the name appears to be mentioned in history.

To the same period seems to belong ISIDORUS AEGEATES, author of five epigrams in the Anthology, two of them in iambic verse. Aegae was one of the commonest names of Greek towns; the most famous was in Euboea, but there were others in Achaia, Macedonia, Mysia, and Cilicia. An Isidorus Scholasticus Bolbythiotes (the last sounds like an

Egyptian name, but there was a town Bolbe on the lake of the same name in Macedonia), author of one epigram in the Anthology which might be of the same period, is generally considered to be a different person.

JULIUS POLYAENUS is the author of a group of three epigrams (*Anth. Pal.* ix. 7-9), which have a high seriousness rare in the work of this period. He has been probably identified with a C. Julius Polyaenus who is known from coins to have been a duumvir of Corinth (Colonia Julia) under Nero. He was a native of Corcyra, to which he retired after a life of much toil and travel, apparently as a merchant. The epigram by Polyaenus of Sardis (*Anth. Pal.* ix. 1), usually referred to the same author, is in a completely different manner.

LUCILIUS, the author of one hundred and twenty-three epigrams in the Palatine Anthology (twenty others are of doubtful authorship) was, as we learn from himself, a grammarian at Rome and a pensioner of Nero. He published two volumes of epigrams, somewhat like those of Martial, in a satiric and hyperbolical style.[1]

NICARCHUS is the author of forty-two epigrams of the same kind as those of Lucilius. Another given under his name (*Anth. Pal.* vii. 159) is of the early Alexandrian period, perhaps by Nicias of Miletus, as the converse mistake is made in the Palatine MS. with regard to xi. 398. A large proportion of his epigrams are directed against doctors. There is nothing to fix the precise part of the century in which he lived.

To some part of this century also belong SECUNDUS of Tarentum and MYRINUS, each the author of four epigrams in the Anthology. Nothing further is known of either.

(3) STRATO of Sardis, the collector of the Anthology called Μοῦσα Παιδικὴ Στράτωνος and extant, apparently in an imperfect and mutilated form, as the twelfth section or first appendix of the Palatine Anthology, may be placed with tolerable certainty in the reign of Hadrian. Besides

[1] The spelling *Lucillius* is a mere barbarism, the *l* being doubled to indicate the long vowel: so we find Στατύλλιος, etc.

his ninety-four epigrams preserved in his own Anthology, five others are attributed to him in the Palatine Anthology and one more in Planudes. For a fuller discussion of his date see above, p. 18.

Ammianus is the author of twenty-nine epigrams in the Anthology, all irrisory. One of them (*Anth. Pal.* xi. 226) is imitated from Martial, ix. 30. Another sneers at the neo-Atticism which had become the fashion in Greek prose writing. His date is fixed by an attack on Antonius Polemo, a well-known sophist of the age of Hadrian.

Thymocles is only known from his single epigram in Strato's Anthology. It is in the manner of Callimachus and may perhaps be of the Alexandrian period.

To this or an earlier date belongs Archias of Mitylene, the author of a number of miscellaneous epigrams, chiefly imitated from older writers such as Antipater and Leonidas. Forty-one epigrams in all are attributed on some authority to one Archias or another; most have the name simply; some are headed 'Archias the Grammarian,' 'Archias the Younger,' 'Archias the Macedonian,' 'Archias of Byzantium.' All are sufficiently like each other in style to be by the same hand. Some have been attributed to Cicero's client, Archias of Antioch, but they seem to be of a later period.

To the age of Hadrian also belongs the epigram inscribed on the Memnon statue at Thebes with the name of its author, Asclepiodotus, ix. 19 in this selection.

Claudius Ptolemaeus of Alexandria, mathematician, astronomer, and geographer, who gave his name to the Ptolemaic system of the heavens, flourished in the latter half of the second century. His chief works are the Μεγάλη Σύνταξις τῆς Ἀστρονομίας in thirteen books, known to the Middle Ages in its Arabian translation under the title of the *Almagest*, and the Γεωγραφικὴ Ὑφήγησις in eight books. He also wrote on astrology, chronology and music. A single epigram of his on his favourite science is preserved in the Anthology. Another commonplace couplet under the name of Ptolemaeus is probably by some different author.

Lucian of Samosata in Commagene, perhaps the most important figure in the literature of this period, was born

about A.D. 120. He practised as an advocate at Antioch, and travelled very extensively throughout the empire. He was appointed procurator of a district of Egypt by Commodus (Emperor A.D. 180-192) and probably died about A.D. 200. Besides his voluminous prose works he is the author of forty epigrams in the Anthology, and fourteen more are ascribed to him on doubtful or insufficient authority.

To some part of this period appear to belong ALPHEUS of Mitylene, author of twelve epigrams, some school-exercises, others on ancient towns, Mycenae, Argos, Tegea, and Troy, which he appears to have visited as a tourist; CARPYLLIDES or CARPHYLLIDES, author of one fine epitaph and another dull epigram in the moralising vein of this age: GLAUCUS of Nicopolis, author of six epigrams (one is headed 'Glaucus of Athens,' but is in the same late imperial style; and in this period the citizenship of Athens was sold for a trifle by the authorities to any one who cared for it: cf. the epigram of Automedon, *Anth. Pal.* xi. 319); and SATYRUS (whose name is also given as Satyrius, Thy lus, Thyïllus, and Satyrus Thyïllus), author of nine epigrams, chiefly dedications and pastoral pieces, some of them of great delicacy and beauty.

V. *Byzantine period; from the transference of the seat of empire to Constantinople*, A.D. 330, *to the formation of the Palatine Anthology in the reign of Constantine Porphyrogenitus, about the middle of the tenth century.*

For the first two centuries of this period hardly any names have to be chronicled. Literature had almost ceased to exist except among lexicographers and grammarians; and though epigrams, Christian and pagan, continued to be written, they are for the most part of no literary account whatever. One name only of importance meets us before the reign of Justinian.

PALLADAS of Alexandria is the author of one hundred and fifty-one epigrams (besides twenty-three more doubtful) in the Anthology. His sombre figure is one of the last of the purely pagan world in its losing battle against Christi-

anity. One of the epigrams attributed to him on the authority of Planudes is an eulogy on the celebrated Hypatia, daughter of Theon of Alexandria, whose tragic death took place A.D. 415 in the reign of Theodosius the Second. Another was, according to a scholium in the Palatine MS., written in the reign of Valentinian and Valens, joint-Emperors 364-375 A.D. The epigram on the destruction of Berytus, IX. 27 in this selection, gives no certain argument of date. Palladas was a grammarian by profession. An anonymous epigram (*Anth. Pal.* ix. 380) speaks of him as of high poetical reputation; and, indeed, in those dark ages the bitter force that underlies his harsh thought and half-barbarous language is enough to give him a place of note. Casaubon dismisses him in two contemptuous words, as '*versificator insulsissimus*'; this is true of a great part of his work, and would perhaps be true of it all but for the *saeva indignatio* which kindles the verse, not into the flame of poetry, but as it were to a dull red heat. There is little direct allusion in his epigrams to the struggle against the new religion. One epigram speaks obscurely of the destruction of the idols of Alexandria by the Christian populace in the archiepiscopate of Theophilus, A.D. 389; another in even more enigmatic language (*Anth. Pal.* x. 90) seems to be a bitter attack on the doctrine of the Resurrection; and a scornful couplet against the swarms of Egyptian monks might have been written by a Reformer of the sixteenth century. For the most part his sympathy with the losing side is only betrayed in his despondency over all things. But it is in his criticism of life that the power of Palladas lies; with a remorselessness like that of Swift he tears the coverings from human frailty and holds it up in its meanness and misery. The lines on the Descent of Man (*Anth. Pal.* x. 45), which unfortunately cannot be included in this selection, fall as heavily on the Neo-Platonist martyr as on the Christian persecutor, and remain even now among the most mordant sarcasms ever passed upon mankind.

To the same period in thought—beyond this there is no clue to their date—belong AESOPUS and GLYCON, each the

author of a single epigram in the Palatine Anthology. They belong to the age of the Byzantine metaphrasts, when infinite pains were taken to rewrite well-known poems or passages in different metres, by turning Homer into elegiacs or iambics, and recasting pieces of Euripides or Menander as epigrams.

A century later comes the Byzantine lawyer, MARIANUS, mentioned by Suidas as having flourished in the reign of Anastasius I., A.D. 491-518. He turned Theocritus and Apollonius Rhodius into iambics. There are six epigrams of his in the Anthology, all descriptive, on places in the neighbourhood of Constantinople.

At the court of Justinian, A.D. 527-565, Greek poetry made its last serious effort; and together with the imposing victories of Belisarius and the final codification of Roman law carried out by the genius of Tribonian, his reign is signalised by a group of poets who still after three hundred years of barbarism handled the old language with remarkable grace and skill, and who, though much of their work is but clever imitation of the antique, and though the verbosity and vague conventionalism of all Byzantine writing keeps them out of the first rank of epigrammatists, are nevertheless not unworthy successors of the Alexandrians, and represent a culture which died hard. Most, if not all of them, were either lawyers and jurists, or high officials in the civil service or the imperial household.

AGATHIAS son of Mamnonius, poet and historian, was born at Myrina in Mysia about the year 536 A.D. He received his early education in Alexandria, and at eighteen went to Constantinople to study law. Soon afterwards he published a volume of poems called *Daphniaca* in nine books. The preface to it (*Anth. Pal.* vi. 80) is still extant, and many of his epigrams were no doubt included in it. His History, which breaks off abruptly in the fifth book, covers the years 553-558 A.D.; in the preface to it he speaks of his own early works, including his Anthology of recent and contemporary epigrams, of which a further account is given above, p. 19 foll. One of the most pleasant of his poems is an epistle to his friend Paulus Silentiarius,

written from a country house on the opposite coast of the Bosporus, where he had retired to pursue his legal studies away from the temptations of the city. He tells us himself that law was distasteful to him, and that his time was chiefly spent in the study of ancient poetry and history. In later life he seems to have returned to Myrina, where he carried out improvements in the town and was regarded as the most distinguished of the citizens (*Anth. Pal.* ix. 662). He is believed to have died about 582 A.D. Agathias is the author of ninety-seven epigrams in the Anthology, in a facile and diffuse style; often they are exorbitantly long, some running to twenty-four and even twenty-eight lines. A number of Christian epigrams of his have also been preserved, some of which (*e.g. Anth. Pal.* i. 37-39) are not unworthy of a place alongside those of the classical Greek poets.

ARABIUS, author of seven epigrams in the Anthology, is called Scholasticus or (in the Byzantine usage) lawyer. Four of his epigrams are on works of art, one is a description of an imperial villa on the coast near Constantinople, and the other two are in praise of Longinus, prefect of Constantinople under Justinian. One of these last is referred to in an epigram by Macedonius (*Anth. Pal.* x. 380).

ERATOSTHENES, called Scholasticus, is the author of five epigrams in the Palatine Anthology. Epigrams by Julianus, Macedonius, and Paulus Silentiarius, are ascribed to him in other MSS., and from this fact, as well as from the evidence of the style, he may be confidently placed under the same date. Nothing further is known of him.

JOANNES BARBUCALLUS, also called JOANNES GRAMMATICUS, is the author of eleven epigrams in the Anthology. Three of them are on the destruction of Berytus by earthquake in A.D. 551: from these it may be conjectured that he had studied at the great school of civil law there. As to his name, a scholiast in MS. Pal. says, *ἐθνικόν ἐστιν ὄνομα. Βαρβουκάλη γὰρ πόλις ἐν τοῖς [ἐντὸς] Ἴβηρος τοῦ ποταμοῦ.* But this seems to be an incorrect reminiscence of the name Ἀρβουκάλη, a town in Hispania Tarraconensis, in the lexicon of Stephanus Byzantinus.

JULIANUS, commonly called JULIANUS AEGYPTIUS, is the author of seventy epigrams (and two more doubtful) in the Anthology. His full title is *ἀπὸ ὑπάρχων Αἰγύπτου*, or ex-prefect of a division of Egypt, the same office which Lucian had held under Commodus. His date is fixed by two epitaphs on Hypatius, brother of the emperor Anastasius, who was put to death by Justinian in A.D. 532.

LEONTIUS, called Scholasticus. author of twenty-four epigrams in the Anthology, is generally identified with a Leontius Referendarius, mentioned by Procopius under this reign. The Referendarii were a board of high officials, who, according to the commentator on the *Notitia imperii*, transmitted petitions and cases referred from the lower courts to the Emperor, and issued his decisions upon them. Under Justinian they were eighteen in number, and were *spectabiles*, their president being a *Comes*. One of the epigrams of Leontius is on Gabriel, prefect of Constantinople under Justinian; another is on the famous charioteer Porphyrius. Most of them are on works of art.

MACEDONIUS of Thessalonica, mentioned by Suidas *s. v.* *Ἀγαθίας* as consul in the reign of Justinian, is the author of forty-four epigrams in the Anthology, the best of which are some delicate and fanciful amatory pieces.

PAULUS, always spoken of with his official title of SILENTIARIUS, author of seventy-nine epigrams (and six others doubtful) in the Anthology, is the most distinguished poet of this period. Our knowledge of him is chiefly derived from Agathias, *Hist.* v. 9, who says he was of noble birth and great wealth, and head of the thirty Silentiarii, or Gentlemen of the Bedchamber, who were among the highest functionaries of the Byzantine court. Two of his epigrams are replies to two others by Agathias (*Anth. Pal.* v. 292, 293; 299, 300); another is on the death of Damocharis of Cos, Agathias' favourite pupil, lamenting with almost literal truth that the harp of the Muses would thenceforth be silent. Besides the epigrams, we possess a long description of the church of S. Sophia by him, partly in iambics and partly in hexameters, and a poem in dimeter iambics on the hot springs of Pythia. The 'grace and genius beyond his age,'

which Jacobs justly attributes to him, reach their highest point in his amatory epigrams, forty in number, some of which are not inferior to those of Meleager.

RUFINUS, author of thirty-nine (and three more doubtful) amatory epigrams in the Palatine Anthology, is no doubt of the same period. In the heading of one of the epigrams he is called Rufinus Domesticus. The exact nature of his public office cannot be determined from this title. A Domestic was at the head of each of the chief departments of the imperial service.

THEAETETUS, called Scholasticus, is named as the author of four epigrams in the Palatine and three more in the Planudean Anthology. His date is fixed by allusions to Domninus, Prefect of Constantinople under the elder Justin, and to Julianus Antecessor, the jurist to whom Priscian dedicated his famous Latin Grammar.

Probably to the same period belongs the THEOPHANES named as the author of two epigrams in the miscellaneous appendix (XV.) to the Palatine Anthology, one of them in answer to an epigram by Constantinus Siculus, as to whose date there is the same uncertainty.

To the reign of Justinian also belongs the celebrated Syrian philosopher DAMASCIUS, or the Damascene (his own name has not been recorded), author of a single fine couplet in the Anthology. His philosophical works are both numerous and important, but he is not known otherwise as a verse-writer. He was the last head of the Neo-Platonic School, and the last person who taught from the chair of Plato. When Justinian closed the Schools of Athens A.D. 529, Damascius was one of the seven philosophers who sought refuge from Christian intolerance at the court of Khosru Nushirwan, and who on their return were expressly exempted by treaty from the penal laws against Pagans. The story is given by Gibbon, c. xl.

With this brief latter summer the history of Greek poetry practically ends. The epigrams of Damocharis, the pupil of Agathias, seem already to show the decomposition of the art. The imposing fabric of empire reconstructed by the genius of Justinian and his ministers had no solidity, and

was crumbling away even before the death of its founder: while the great plague, beginning in the fifteenth year of Justinian, continued for no less than fifty-two years to ravage every province of the empire and depopulate whole cities and provinces. In such a period as this the fragile and exotic poetry of the Byzantine Renaissance could not sustain itself. Polititical and theological epigrams continued to be written in profusion; but the collections may be searched through in vain for a single touch of imagination or beauty. Under the reign of Constantine VII. (A.D. 911-959) comes the last shadowy name in the Anthology.

COMETAS, called Chartularius or Keeper of the Records, is the author of six epigrams in the Palatine Anthology, besides a poem in hexameters on the Raising of Lazarus. From some marginal notes in the MS. it has been inferred that he was a contemporary of Constantinus Cephalas. Three of the epigrams are on a revised text of Homer which he edited. None are of any literary value, except for the one beautiful pastoral couplet, VI. 10 in this selection, in which we seem to hear the very voice of ancient poetry bidding the world a lingering and reluctant farewell.

NOTES AND INDICES

NOTES

THE GARLAND OF MELEAGER

Anth. Pal. iv. 1.

l. 2. ὑμνοθέταν MS. corr. Reiske. The fluctuation between Doric and Ionic forms in the poem is rather perplexing.

l. 7. χορόν MS. corrected into χορῶν. Reiske alters (but needlessly) to τορῶν, agreeing with ὕμνων, 'clear songs'.

l. 13. The hyacinth is called 'vocal' in allusion to the inscribed petals familiar to English readers from *Lycidas*: the γραπτὰ ὑάκινθος of Theocritus, x. 28.

l. 17. οἴνης MS. corr. Gräfe.

l. 23. ἄμεινον MS. corr. Heyne: ἐν Μούσαις κυκλάμινον, Boissonade.

l. 24. The poet who 'took his surname from the Dioscuri' is Dioscorides.

l. 27. γλυκὺ μέλος MS. with a correction which seems to mean μῆλον. Whether γλυκύμηλον be written as one or two words, it means a quince.

l. 31. The meaning of this couplet is very uncertain. The text printed is that of the MS. But the question is whether both the words ἀμωμήτοιο and παρθενίδος are proper names, or, if only one, which. There is no trace of either an Amometus or a Parthenis elsewhere; and while ἀμωμήτοιο is a quite suitable epithet for λειμῶνος, παρθενίς is also the name of a flower, a kind of pellitory, of which the phrase βαιὰ ἄνθεα might well be used. The word διακνίζων is also suspicious, as Meleager uses the aorist participle elsewhere throughout the poem; if παρθενίς is the flower, the words βαιὰ διακνίζων must conceal the name of another poet. But conjecture seems futile.

l. 36. νέκταρος εἰς δ' ἐλέγους MS. corr. Hermann.

l. 38. μικράς MS. corr. Hemsterhuys.

l. 40. πορφυρέην κνάμον MS., the latter word corrected into κύαμον. Most editors read κύανον; but see note on *l.* 54 below. In either case πορφυρέην should be πορφύρεον; for the vulgate text of this very line seems to be the only authority for a feminine κύανος, meaning the cornflower as distinct from the other senses of the word.

l. 44. The 'singing gift of Hermes' is Hermodorus.

l. 46. 'The son of Sicelides' is Asclepiades, referred to under the same name by his pupil Theocritus.

l. 54. The MS. reading is retained here. But whether the words κύανος and κύαμος here and in *l.* 40 should not be transposed is rather uncertain. Of Polycleitus nothing is known; and the few epigrams extant under the name of Phanias hardly give ground for saying that

the one flower is more appropriate to him than the other. Κύαμος is no doubt the κύαμος Αἰγύπτιος or rose-coloured water-lily (*nelumbium speciosum*).

l. 57. The usual sense of φέρω χάριν is 'I render thanks': but the antithesis here is better preserved by the alternative meaning.

I

I. *Anth. Pal.* v. 134.

l. 1. Κεκροπὶς λάγυνος (feminine here as in the Latin form *lagena*) the ordinary Attic vase with a narrow neck, fully described by a list of epithets in another epigram, *infra* x. 6.

l. 2. συμβολική has special aptness as applied to the Anthology to which each poet contributes verses. πρόποσις, generally 'a health,' here means the drinking-party itself, the 'wine' of Oxford or Cambridge language.

l. 3. Zeno and Cleanthes were the first and second masters of the Stoic school. The former is probably called κύκνος in allusion to his great age; he is said to have died at 98. So the chorus of old men in the *Hercules Furens* speak of themselves as κύκνος ὣς γέρων ἀοιδός (*l.* 692). There is no mention of Zeno ever having written poetry, though a book περὶ ποιητικῆς is mentioned in the catalogue of his works. Of the poetry of Cleanthes all now extant is a hymn to Zeus and the famous quatrain expressing the religious side of Stoicism (Epictetus, *Enchir.* c. 53):

> Ἄγου δέ μ' ὦ Ζεῦ καὶ σύ γ' ἡ Πεπρωμένη
> ὅποι ποθ' ὑμῖν εἰμὶ διατεταγμένος·
> ὡς ἕψομαί γ' ἄοκνος· ἢν δὲ μὴ θέλω,
> κακὸς γενόμενος οὐδὲν ἧττον ἕψομαι.

II. *Anth. Pal.* v. 169.

ll. 1 and 2 are imitated from Aesch. *Ag.* 909, where Clytemnestra calls her husband

> γῆν φανεῖσαν ναυτίλοις παρ' ἐλπίδα,
> κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος,
> ὁδοιπόρῳ διψῶντι πηγαῖον ῥέος.

l. 2. στέφανον needlessly altered in modern editions to ζέφυρον, from failure to see the astronomical allusion. The evening rising of the Northern Crown is placed by Ovid, *Fast.* iii. 459, on the 8th of March.

l. 3. ἡδεῖον MS. with ἥδιστον in the margin: hence some read ἥδιον.

l. 4. Cf. Soph. *Trach.* 539, καὶ νῦν δύ' οὖσαι μίμνομεν μιᾶς ὑπὸ χλαίνης ὑπαγκάλισμα: also Theocr. *Epithal. Hel.* 19, and Eur. *fr. Peliad.* 6, ὅταν δ' ὑπ' ἀνδρὸς χλαῖναν εὐγενοῦς πέσῃς.

III. *Anth. Pal.* v. 170.

l. 2. ἀπέπτυσα, the aorist of quick or sudden action: ἀπέπτυσ', ὦ γεραιέ, μῦθον Eur. *Iph. in Aul.* 874. The abruptness of expression in this line is almost Oriental.

l. 3. τίνα = ὅντινα: so in the epigram of Callimachus, *infra* iv. 31, the MS. reads οὐδὲ κελεύθῳ χαίρω τίς πολλοὺς ὧδε καὶ ὧδε φέρει. Here Meineke would alter τίνα to τάν.

IV. *Anth. Pal.* ix. 161. Headed ἄδηλον in Planudes.

l. 1. βίβλον, the Ἔργα καὶ Ἡμέραι of Hesiod.

l 4. ἔργα παρέχειν, 'to give trouble', with a play on the name of the poem.

For the use of Hesiod as a school-book, see Plato, *Rep.* 363 A, and (for a common-sense view of the matter) an interesting passage in Lucian, *Ver. Hist.* ii. 22.

V. *Anth. Pal.* xii. 177.

l. 1. καθ' ἣν ἑσπερίην ὥρην ὑγιαίνομεν, 'at the hour of evening when we say good-night'. χαῖρε and ὑγίαινε, as in Latin *salve* and *vale* (Suetonius, *Galba*, c. iv.) were used for our 'good-morning' and 'good-night'.

VI. *Anth. Pal.* xii. 117.

l. 1. ἅπτε, 'light a torch', addressed to himself.

l. 3. 'Reason and love keep little company', M.N.D., II. i.

VII. *Anth. Pal.* v. 93. The epigram is modelled on one by Poseidippus, *Anth. Pal.* xii. 120.

l. 3. συνίστασθαι here 'to contend with': a rare use.

l. 4. There was a common proverb, μηδ' Ἡρακλῆς πρὸς δύο.

VIII. *Anth. Pal.* v. 64.

There is a reminiscence throughout the epigram of Aesch. *Prom.* 992-5:

> πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα φλόξ,
> λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι
> χθονίοις κυκάτω πάντα καὶ ταρασσέτω,
> γνάμψει γὰρ οὐδὲν τῶνδέ με.

l. 2. πορφύροντα νέφη, 'glooming clouds': ὡς ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ, *Il.* xiv. 16, of the sea darkening with a foamless swell.

l. 4. χείρονα may agree with με in *l.* 3, but is more probably acc. pl. used adverbially: cf. πλείονα πιόμεθα, *infra* x. 4.

IX. *Anth. Pal.* v. 261.

For the general sense of the epigram cf. the passage in Philostratus, p. 355, almost literally translated into English by Jonson in *Drink to me only with thine eyes.*

l. 4. The thought is slightly confused, and it is not certain whether the οἰνοχόος is the lady herself, which is supported by πρόσφερε in *l.* 2, or the cup, like δέπας οἰνοχόον, *infra* Ep. 14.

X. *Anth. Pal.* v. 212.

l. 1. δινεῖ is Hermann's correction of the MS. δύνει, and has been generally accepted, though δύνει gives a sufficiently good sense, 'sinks in my ears'.

l. 2. Πόθος and Ἵμερος, Longing and Desire, are half personified as brothers of Eros; the lover brings them his offering of tears. Cf. *infra* viii. 3.

l. 3. ἐκοίμισε, 'lets me rest', precisely as in Soph. *Aj.* 674, δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον.

l. 4. Cf. Virg. *Aen.* iv. 23, and Dante, *Purg.* xxx. 48.

XI. *Anth. Pal.* v. 171.

l. 3. ὑποθεῖσα χείλεα, 'bringing up her lips', ἀπνευστί, 'without drawing breath'. Cf. Rossetti, *The House of Life*, LIII., 'I leaned low and drank . . . all her soul'.

XII. *Anth. Pal.* v. 177.

This epigram is imitated from Moschus *Id.* i., the Ἔρως Δραπέτης. A specimen of a proclamation describing a runaway slave and offering a reward for his capture may be found in Lucian, *Fugitivi*, c. 26; and two originals found on a papyrus in Egypt, dated B.C. 145 (a little earlier than this epigram) are given in Letronne, *Fragmens inédits d'anciens poètes Grecs* (printed at the end of Didot's *Aristophanes*).

l. 3. λιγύδακρυς (after the analogy of λιγύφωνος) has been suggested as giving a better antithesis to σιμὰ γελῶν.

l. 5. Plato, *Symp.* 178 B: γονεῖς Ἔρωτος οὔτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου οὔτε ποιητοῦ. Eros is one of the uncreated originals of things in Hesiod, *Theog.* 120. In the birds' cosmogony (Aristoph. *Av.* 696) he springs from a wind-egg laid by Night in the times when γῆ οὐδ' ἀὴρ οὐδ' οὐρανὸς ἦν.

l. 9. κεῖνος, 'there he is', like ὦ οὗτος, 'you here'.

XIII. *Anth. Pal.* xii. 134.

The whole epigram is well illustrated by that of Asclepiades, *Anth. Pal.* xii. 135:

> Οἶνος ἔρωτος ἔλεγχος· ἐρᾶν ἀρνούμενον ἡμῖν
> ἤνυσαν αἱ πολλαὶ Νικαγόρην προπόσεις·
> Καὶ γὰρ ἐδάκρυσεν καὶ ἐνύσταστε καί τι κατηφὲς
> ἔβλεπε, χὠ σφιγχθεὶς οὐκ ἔμενε στέφανος.

l. 5. With ὤπτηται cf. the ὀπτὸν μέλι of Meleager, *infra* Ep. 74. ῥυσμός is an Ionicism for ῥυθμός: οὐκ ἀπὸ ῥυσμοῦ = οὐκ ἀρύθμως, 'not at random'.

XIV. *Anth. Pal.* v. 266.

It was a theory that the aversion from water in persons suffering from hydrophobia was caused by their seeing the image of the dog in the cup. Plato, *Symp.* 217 E, mentions a similar curious superstition regarding the bite of the serpent.

l. 6. δέπας οἰνοχόον (cf. *supra* Ep. 9) must mean the cup into which the wine is poured. Some editors read οἰνοχόου or οἰνοχόων to keep the usual sense of the word, 'cup-bearer'.

XV. *Anth. Pal.* v. 301, *ll.* 1-4. Four very feeble lines follow in the MSS.

l. 1. κεῖσέ με ὥστε MS. Pal. corr. Hermann. Plan. reads κεῖσε τάχει με.

l. 3. The allusion is to ῥοδόχροος or ῥοδοδάκτυλος Ἠώς.

XVI. *Anth. Pal.* v. 147.

l. 5. μυροβόστρυχος, 'balsam-curled', is one of the curious new compounds of which Meleager is so fond: cf. μυροφεγγής, *Anth. Pal.* xii. 83. Other instances of compounds coined by him are οὐρεσίφοιτος, ἐρωτοπλάνος, ἐρημολάλος, δακρυχαρής (*infra* Epp. 18, 64, 65, 68): bolder and more successful than any of these is γλυκυπάρθενος, *Anth. Pal.* ix. 16.

l. 6. Flowers were scattered over people's heads as a mark of honour: cf. Lucr. ii. 627, *ninguntque rosarum floribus umbrantes*; Plut. *Pomp.* c. 57, πολλοὶ δὲ καὶ στεφανηφοροῦντες ὑπὸ λαμπάδων ἐδέχοντο καὶ περιέπεμπον ἀνθοβολούμενον: and Dante, *Purg.* xxx. 28:

> dentro una nuvola di fiori
> Che dalle mani angeliche saliva
> E ricadea in giù dentro e di fuori.

XVII. *Anth. Pal.* xii. 147.

The lover finding Heliodora gone is seized with a sudden alarm that she has been forcibly carried off, and calls for torches to go in pursuit, when he hears her footfall returning:

> What fond and wayward thoughts will slide
> Into a lover's head!
> 'O mercy!' to myself I cried,
> 'If Lucy should be dead!'

l. 1. The construction is a sort of compromise in syntax between τίς οὕτως ἄγριος ἂν εἴη ὥστε τοῦτο αἰχμάσαι; and τίς ἄγριος τόσσον ἂν αἰχμάσαι; αἰχμάζειν with cognate acc., 'to do a deed of arms' as in Soph. *Trach.* 354, Ἔρως δέ νιν μόνος θεῶν θέλξειεν αἰχμάσαι τάδε.

XVII. *Anth. Pal.* v. 144.

l. 3. φιλέραστος, 'dear to lovers', a common epithet of the rose, is here transferred by anticipation to 'the rose of womanhood'.

l. 5. Strictly it is the flowers themselves that would be said to laugh, or the meadows to laugh with flowers; for this extension of the ordinary metaphor and personification of the meadows cf. Virg. *Georg.* i. 103, *ipsa suas mirantur Gargara messes.*

XIX. *Anth. Pal.* v. 143, without an author's name: ascribed, no doubt rightly, to Meleager in Plan.

XX. *Anth. Pal.* xii. 114.

XXI. *Anth. Pal.* v. 241. Under the name of Agathias in Planudes.

l. 3. Suidas *s.v.* δασπλής quotes this couplet and explains δασπλῆτα as ἐπὶ κακῷ προσπελάζουσαν. The origin of the word (an epithet of Ἐρινύς in the *Odyssey*) is obscure.

XXII. *Anth. Pal.* v. 223. Compare with this epigram the beautiful Provençal alba (given in Raynouard, *Choix des Poésies originales des Troubadours*, vol. ii. p. 236) beginning *En un vergier sotz fuelha d'albespi*, with the refrain, *Oy dieus, oy dieus, de l'alba tan tost ve!*

l. 1. The planet Venus was ordinarily called Φωσφόρος by Greek astronomers, though it also had the name ὁ τῆς Ἀφροδίτης (sc. πλανήτης). It is not certain whether the allusion here is merely to the mythological connection of Venus and Mars, or to a conjunction of the two planets.

l. 3. Φαέθων, the god of the sun (as in Homer), whose son the Phaethon of later legend was by the Oceanid Clymene wife of Merops. There is a good deal of confusion about this myth, another version making Phaethon the son of Clymenus and Merope; but the story, only mentioned here, of the dawn-star delaying its upward course through the eastern sky, seems to relate to the former version.

l. 5. περί has the force of going round or up and down in a place, rather than going round it: cf. χρονίζειν περὶ Αἴγυπτον, Hdt. iii. 61.

l. 6. For the Cimmeriaus, 'on whom the sun looks not in his rising', see *Od.* xi. 14-19.

XXII. *Anth. Pal.* v. 3.

l. 1. Ὄρθρος is the grey dawn which is succeeded by the rose-footed Ἠώς or Ἠριγένεια. 'And indeed the dawn was already beginning. The hollow of the sky was full of essential daylight, colourless and clear; and the valley underneath was flooded with a grey reflection. . . . The scene disengaged a surprising effect of stillness, which was hardly interrupted when the cocks began once more to crow among the steadings. Perhaps the same fellow who had made so horrid a clangour in the darkness not half-an-hour before, now sent up the merriest cheer to greet the coming day'. R. L. Stevenson, *The Sire de Malétroit's Door.*

l. 4. νυχίοις ἠϊθέων ὀάροις in rather a different sense, *infra* vi. 1. Here it seems to mean the talk of young men in the lesche or gymnasium.

XXIV. *Anth. Pal.* v. 172.

l. 2. Cf. Meleager in *Anth. Pal.* xii. 63, καὶ πέτρον τήκω χρωτὶ χλιαινόμενον.

l. 5. ἐπ' Ἀλκμήνην Διός, 'for Alcmena the bride of Zeus'; by an extension of its common meaning 'for the purpose of', ἐπί here comes to mean 'to serve the purpose of', 'for the sake of'. Ἀλκμήνη Διός like Σμικυθίωνος Μελιστίχη, Aristoph. *Eccl.* 46, or *Hectoris Andromache*, Virg. *Aen.* iii. 319.

l. 6. ἦλθες ἀντίος, 'thou didst go contrary', *i.e.* backward.

XXV. *Anth. Pal.* v. 173.

l. 1. Dawn is represented as the charioteer of the wheeling firmament.

XXVI. *Anth. Pal.* v. 279.

l. 1. Cf. Petronius, *Sat.* c. 22, *lucernae quoque humore defectae tenue et extremum lumen spargebant.*

l. 5. ἕσπερος adj. for the usual ἑσπέριος: so again *infra* Ep. 35.

XXVII. *Anth. Pal.* v. 150. The first couplet is also quoted by Suidas *s.v.* Θεσμοφόρος.

l. 1. ἡ 'πιβόητος, 'she who is in all men's mouths', like the *multi Lydia nominis* of Horace: the full phrase ἡ 'πίβωτος ἀνθρώποις is used *Anth. Pal.* vii. 345.

l. 2. Θεσμοφόρος, Demeter; '*legifera Ceres*', Virg. *Aen.* iv. 58.

l. 3. It is not certain what hour of night this implies; the night seems in different circumstances to have been divided into three, four, or five watches.

XXVIII. *Anth. Pal.* v. 164.

l. 1. Hecker reads οὐκ ἀλαὴν, which may be right.

l. 2. The termination -ης as a feminine form is extremely rare; there is perhaps an instance in *Anth. Pal.* xii. 81, where ψυχαπάτην φλόγα is the most probable reading. Others prefer to coin a form φιλεξαπάτις, or to read φίλ' ἐξ ἀπάτης, 'deceitfully dear', which hardly makes sense.

l. 4. ποτε is Jacobs' conjecture for the MS. παρά, which he afterwards proposed to retain, changing ἐπ' to ἔτ'. But the former makes a smoother verse.

XXIX. *Anth. Pal.* v. 237. Cf. the pseudo-Anacreon, 9 (Bergk).

l. 5. ὄμματα δ' οὐ λάοντα MS. corr. Tucker. Other conjectural emendations are οὐ μύοντα, 'unclosing', and ἀενάοντα, 'ever-welling'. Jacobs proposed ὄμματα δὲ σταλάοντα, 'my dripping eyes'. The couplet is omitted in Plan., its corruption having probably been considered desperate.

l. 9. Cf. Ovid, *Her.* xv. 154: *moestissima mater Concinit Ismarium Daulias ales Ityn, Ales Ityn, Sappho desertos cantat amores Hactenus; ut media cetera nocte silent.*

l. 10. The hoopoe, according to Aelian, *Hist. An.* iii. 26, builds ἐν τοῖς ἐρήμοις καὶ τοῖς πάγοις τοῖς ὑψηλοῖς: cf. the opening scene of the *Birds* of Aristophanes.

XXX. *Anth. Pal.* v. 9. Plan. has *ll.* 1 and 2 under the name of Rufinus, and the rest of the epigram later without any author's name.

The skill with which the ordinary formulae at the beginning and end of a letter, χαίρειν and ἔρρωσο, are woven into the structure of the little poem deserves notice, the more so that it cannot be rendered in a translation.

l. 5. ἢ ἐπιορκήσων MS., corr. Hecker. Coressus (see Xen. *Hell.* I. ii. 7, Pausan. *Eliaca A.* xxiv. 8) was the quarter of Ephesus which lay on the hill overlooking the harbour and plain.

XXXI. *Anth. Pal.* v. 24. Jacobs points out with truth that the style of this epigram is exactly that of Meleager, and suspects that it is wrongly attributed to Philodemus. Certainly no other of the thirty-four epigrams extant under the name of Philodemus is like this, and most of them have a marked style of their own. But it may be an imitation of the older poet by the younger, and it is hardly safe, in face of the

fact that Planudes agrees with Cephalas in the ascription, to alter the title.

XXXII. *Anth. Pal.* v. 182. To this epigram some editors prefix a couplet which occurs as a separate epigram, *Anth. Pal.* v. 187, also under Meleager's name :

Εἰπὲ Λυκαινίδι, Δορκάς· ἴδ' ὡς ἐπίτηκτα φιλοῦσα
ἥλως· οὐ κρύπτει πλαστὸν ἔρωτα χρόνος.

l. 5. μᾶλλον δ' ἔτι λήρῳ MS., corr. Headlam.

XXXIII. *Anth. Pal.* v. 226.

l. 4. νηφάλια μειλίγματα were peace-offerings of water, milk, and honey, without wine. Cf. Aesch. *Eum.* 107.

l. 5. καὶ κεῖθι, sc. τῆλε, *l.* 3.

XXXIV. *Anth. Pal.* v. 280.

l. 1. πόθον is the reading of Plan., πόνον MS. Pal.

l. 4. A scholiast on Theocr. xiv. 48 quotes an oracle given to the Megarians :

ὑμεῖς δ', ὦ Μεγαρεῖς, οὐδὲ τρίτοι οὐδὲ τέταρτοι
οὐδὲ δυωδέκατοι, οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.

The phrase had become proverbial : cf. Callimachus in *Anth. Pal.* v. 6, τῆς δὲ ταλαίνης νύμφης, ὡς Μεγαρέων, οὐ λόγος οὔτ' ἀριθμός.

l. 8. Hor. *Od.* III. x. 9, *ingratam Veneri pone superbiam.*

XXXV. *Anth. Pal.* v. 256.

l. 2. ἕσπερος for ἑσπέριος as in Ep. 26 *supra.*

l. 4. Catull. lxxii. 7, *amantem iniuria talis cogit amare magis.*

XXXVI. *Anth. Pal.* v. 247. After *l.* 4 in MS. Pal. follow two more lines :

Κεντρομανὲς δ' ἄγκιστρον ἔφυ στόμα, καί με δακόντα
εὐθὺς ἔχει ῥοδέου χείλεος ἐκκρεμέα

which seem to be a fragment of another epigram, and are wanting in Plan.

l. 1. There is a play on the name Παρμενίς, 'the constant'.

l. 3. καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει of Galatea and the Cyclops, Theocr. vi. 17. But the amplification in the next line is Macedonius' own. 'Pursuing that that flies and flying what pursues', *Merry Wives*, II. ii.

XXXVII. *Anth. Pal.* v. 23. In Plan. under the name of Rufinus, but that is hardly possible. The repetitions are a piece of literary affectation peculiar to Callimachus : cf. *Anth. Pal.* v. 6, xii. 71.

l. 4. κοιμίζεις is the same as κοιμᾶσθαι ποιεῖς in *l.* 1.

l. 6. αὐτίκα not 'immediately', 'but 'presently', 'by and by'.

XXXVIII. *Anth. Pal.* v. 16.

l. 1. Hecker alters δέρκῃ to δέρκευ. περιλάμπει, MS. Others read περιλαμπεῖς.

l. 4. For the idiom cf. Theocr. ii. 156, νῦν δέ τε δωδεκαταῖος ἀφ' ὧ τέ νιν οὐδέ ποκ' εἶδον.

XXXIX. *Anth. Pal.* v. 123.

With this epigram may be compared Spenser's *Epithalamium*, *ll.* 372-382, which shows the contrast between the richness of the best Renaissance work and the direct simplicity of expression which Greek poetry preserves even in its decline.

l. 1. Σελήνη φαῖνε is from Theocr. ii. 11.

l. 2. βαλλομένη MS. corr. Knaack. εὔτρητοι θυρίδες, latticed windows, the Latin *fenestrae clatratae* or *reticulatae* (Varro, *R. R.* III. 7, Serv. on *Aen.* iii. 152).

l. 5. ἡμέας, as often, means ἐμέ; but it is singularly awkward here in antithesis to τήνδε.

XL. *Anth. Pal.* v. 84. In Plan. this and the next epigram, together with a third couplet (*Anth. Pal.* v. 83), are set down as a single epigram under the name of Dionysius Sophista. All three are quoted by a scholiast on Dion Chrysostom, *Orat.* II. *de Regno*.

l. 2. ἀρσαμένη, 'fastening', a rare aorist of ἀραρίσκω. It occurs in Hesiod, *Scut. Her.* 320, of Hephaestus forging the shield of Heracles, ἀρσάμενος παλάμῃσιν.

XLI. *Anth. Pal.* appendix (xv.) 35. See the note on the last epigram.

ἀργεννάος (a variant of the Homeric ἀργεννός) and χροτιή (for χρώς) are both ἅπαξ εἰρημένα.

ὄφρα μᾶλλον go together, '*quo magis*', and χροτιῆς is governed by κορέσῃς as in Soph. *Phil.* 1156, κορέσαι στόμα σαρκός.

XLII. *Anth. Pal.* v. 174.

l. 2. Sleep was represented as winged in Greek art; as in the celebrated bronze head of the school of Praxiteles with the wings of a night-hawk, found in the bed of a river in Umbria and now in the British Museum.

l. 3. The reference is to the *Iliad*, xiv. 230 foll.

XLIII. *Anth. Pal.* v. 225.

l. 4. Machaon ἐπ' ἄρ' ἤπια φάρμακα εἰδὼς πάσσεν on the wound of Menelaus, *Il.* iv. 218.

l. 5. Cf. Paulus Silentiarius in *Anth. Pal.* v. 291, Τήλεφον ὁ τρώσας καὶ ἀκέσσατο. The story of Telephus' wound being cured by rust scraped from the spear of Achilles is in Hyginus, *Fab.* 101.

XLIV. *Anth. Pal.* v. 91.

Similiter ineptit Philostratus, says Jacobs, quoting *Epist.* xxx. πέπομφά σοι στέφανον ῥόδων, οὐ σὲ τιμῶν, ἀλλ' αὐτοῖς τι χαριζόμενος τοῖς

ῥόδοις, the passage literally translated by Jonson in the second stanza of *Drink to me only with thine eyes.*

XLV. *Anth. Pal.* xii. 47.

Cf. with this Ep. 66 *infra*, and Apoll. Rhod. iii. 114, foll., where there is an elaborate description of Eros and Ganymede playing at ἀστράγαλοι.

l. 2. There is a play on the phrase πνεῦμα κυβεύειν which was used of running a deadly risk, 'set one's life in jeopardy'. Cf. Antipater of Sidon in *Anth. Pal.* vii. 427, last couplet.

XLVI. *Anth. Pal.* v. 190.

l. 1. ἀκοίμητοι MS. generally altered into ἀκοίμητον : but the construction is like the Virgilian *haeret inexpletus lacrimans*, *Aen.* viii. 559.

l. 2. Cf. Cic. *Or.* iii. 164, where *tempestas comissationis* is instanced as a good metaphor.

l. 4. The rudderless ship drifts back upon Scylla. There is a reminiscence of the scene in the *Odyssey*, xii. 420 foll. Perhaps there is also a play on the name Τρυφέρα ; cf. *Anth. Pal.* v. 154.

XLVII. *Anth. Pal.* xii. 80.

l. 1. δυσδάκρυτος active, 'weeping sore': in δάκρυα δυσδάκρυτα, *infra* xi. 47, it has its normal passive sense.

πεπανθὲν τραῦμα is a medical phrase, used of a wound after the hard swelling has gone down and it has begun to suppurate ; the metaphor is continued in ἀναφλέγεται, 'sets up inflammation again'. Ovid, *R. A.* 623, *volnus in antiquom rediit male firma cicatrix.*

l. 6. Branding (στίζειν) was the usual punishment inflicted on runaway slaves.

XLVIII. *Anth. Pal.* v. 214.

l. 2. παλλομέναν is used in the double sense of the ball being tossed and the heart beating.

l. 4. ἀπάλαιστρον, 'against the rules of the game', which consisted in keeping the ball up and not letting it fall to the ground.

XLIX. *Anth. Pal.* v. 198.

l. 1. Δημοῦς, Brunck for Τιμοῦς, MS. As Timo and Timarion are the same name, the latter being merely the pet form or diminutive of the former, one must be altered, either Τιμοῦς into Δημοῦς or Τιμαρίου into Δημαρίου. Both names occur in other epigrams of Meleager.

l. 5. πικρούς is Boissonade's conjectural restoration of a word which has been lost in the MS. owing to the copyist having inadvertently written πτερόεντας twice over. Others fill up the line with χρυσέη, γλαφυρή, or other words.

L. *Anth. Pal.* v. 98, with title ἄδηλον, οἱ δὲ Ἀρχίου. In Plan. it is run on to another epigram by Capito (*Anth. Pal.* v. 67).

l. 2. Eur. *H. F.* 1245, γέμω κακῶν δή, κοὐκέτ' ἔσθ' ὅπη τεθῇ.

LI. *Anth. Pal.* v. 57.

Probably on a gem which represented a butterfly, the usual emblem of the soul in later classical art, fluttering round a lamp. Müller, *Arch. der Kunst* § 391, gives an account of the principal gems and reliefs which represent the subject. According to him the Psyche-butterfly does not occur till the Roman period, and is connected with the mystical doctrines of the so-called Orphic school with regard to the immortality of the soul. But this epigram shows that the origin of the symbolism must be placed earlier.

l. 1. πυρὶ νηχομένην MS., corr. Hecker.

LII. *Anth. Pal.* v. 178.

l. 3. ἄκρα ὄνυξιν is equivalent to ἀκρώνυχος, 'with the tips of his nails'.

l. 5. πρὸς δ' ἔτι λοιπόν is a redundant colloquial phrase like *nec non etiam.*

LIII. *Anth. Pal.* v. 110.

Compare Sir H. Wotton's lines to the Princess Elizabeth:

> You meaner beauties of the night,
> Which poorly satisfy our eyes
> More by your number than your light,
> You common people of the skies,
> What are you, when the moon shall rise?

LIV. *Anth. Pal.* v. 137.

l. 3. γράφεται, is entered in the register as my προστάτις: cf. the speech of Rhetoric in Lucian, *Bis. Acc.* c. 29, ὁπότε μόνην ἐμὲ θαυμάζουσι καὶ ἐπιγράφονται ἅπαντες προστάτιν ἑαυτῶν.

l. 4. ἀκρήτῳ συγκεράσας, *i.e.* he will mix his wine with her name as other drinkers do with water.

LV. *Anth. Pal.* v. 136.

l. 1. This line is imitated and expanded from that of Callimachus, *infra* viii. 4.

l. 2. σὺν ἀκρήτῳ MS., σὺ δ' ἀκρήτῳ most Edd. Cf. Pindar, *Nem.* iii. 134, μεμιγμένον μέλι λευκῷ σὺν γάλακτι.

l. 3. He desires yesterday's garland for memory, soiled though it be with myrrh and dropping its rose-petals like tears (cf. *supra*, Ep. 13). There is no allusion here to the vulgar practice condemned by Plutarch (*Quaest. Conv.* vii. 8) of steeping flowers in artificial scents. The old garland is dabbled with ointment from the hair on which it was worn.

LVI. *Anth. Pal.* v. 156.

There is a reminiscence in the epigram of Aesch. *Ag.* 740, where Helen is called φρόνημα νηνέμου γαλάνας . . . μαλθακὸν ὀμμάτων βέλος. Cf. also Lucr. v. 1004-5.

l. 1. χαροπός, 'sparkling'; an epithet of the sea under a light wind in another epigram by the same author, *infra* vii. 11.

LVII. *Anth. Pal.* v. 95. In Plan. under the name of Rufinus.

LVIII. *Anth. Pal.* v. 138. On a girl who sang the Ἰλίου πέρσις.

l. 1. ἵππον, the Trojan horse, my woe in the singing as it was the Trojans' in the story.

l. 2. As the city kindled, I kindled along with it, not restrained by the fear that, like the Greeks, I might lose my labour for ten years.

l. 3. φέγγος, the light of the burning city. But there is also probably a reminiscence of Aesch. *Ag.* 504, where the δέκατον φέγγος ἔτους is simply a periphrasis for the tenth year.

LIX. *Anth. Pal.* v. 139.

l. 1. μέλπεις μέλος πηκτίδι and κρέκεις μέλος express the same idea, which is probably that of simple harp-playing and does not necessarily imply singing, though the harp was generally used as an accompaniment to the voice.

The πηκτίς was a larger instrument than the κιθάρα, and seems to have resembled more nearly the μάγαδις or Lydian harp of twenty strings; the cithara, which had seven in the best period, never increased the number beyond eleven.

l. 2. λιγίαν MS., corr. Schneider. Boissonade would read ναὶ Πᾶν'.

LX. *Anth. Pal.* v. 163.

l. 3. καὶ δύσοιστον MS., καὶ δυσύποιστον Edd., which makes the sentence very awkward and barely grammatical, 'that she has a sting of love both sweet and intolerable, ever bitter to the heart'. I have therefore written καὶ τὸ δύσοιστον, 'that even the intolerable sting of love, ever bitter to the heart, has sweetness too'.

LXI. *Anth. Pal.* v. 152.

l. 7. He promises the gnat for reward the lion-skin and club of Hercules; cf. *infra* x. 22, and Aesop *Fab.* 149, where the gnat conquers the lion.

LXII. *Anth. Pal.* v. 215. Attributed in Plan. to Poseidippus. It occurs again with one verbal change, *Anth. Pal.* xii. 19.*

l. 6. Cf. Theocr. xxiii. 46, γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχοισι χαράξω, Τοῦτον Ἔρως ἔκτεινεν.

LXIII. *Anth. Pal.* v. 130.

l. 3. From Theocr. xiv. 37, ἄλλος τοι γλυκίων ὑποκόλπιος.

l. 6. Hdt. i. 8, ὦτα τυγχάνει ἀνθρώποισι ἐόντα ἀπιστότερα ὀφθαλμῶν.

LXIV. *Anth. Pal.* vii. 195.

Field-crickets and tree-crickets (ἀκρίδες and τέττιγες) were much kept in cages (ἀκριδοθῆκαι) as pets; for other references to the custom see *infra* iii. 59, vi. 20, xi. 14; and for the μίμημα λύρας of their shrill note, the story of Eunomus, *Anth. Pal.* vi. 54 and ix. 584.

l. 7. γήτειον or γήθυον (see Schneider on Theophrast. *Hist. Plant.* vii. 4) can hardly mean 'leek' here: the form of the word suggests 'groundsel' as an equivalent.

l. 8. The cages for crickets were floored with a turf, which he

promises to water every morning. *στόματα* are the holes in the rose of the watering-can (also called *μαστοί*) which divide the stream of water into spray.

LXV. *Anth. Pal.* vii. 196.

l. 1. Cf. Antipater of Thessalonica in *Anth. Pal.* ix. 92, ἀρκεῖ τέττιγας μεθύσαι δρόσος.

l. 3. ἄκρα ἐφ. πετάλοις is equivalent to ἐφ. ἄκροις πετάλοις, as in Ep. 52 *supra*.

LXVI. *Anth. Pal.* xii. 46.

l. 3. ἤν τι πάθω, 'when I die'. The phrase is a double evasion of the straightforward statement, like the Latin *siquid mihi humanitus acciderit*. It occurs again Ep. 70 *infra*.

LXVII. *Anth. Pal.* v. 8. In Plan. under the name of Philodemus.

l. 5. Cf. Soph. *Frag. Incert.* 694, ὅρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω.

LXVIII. *Anth. Pal.* v. 166.

l. 2. The epithet σκολιῶν perhaps rather means jealous or malign. Some editors alter it to σκοτιῶν, 'gloomy'. δακρυχαρῆ is however a somewhat uncertain emendation of the MS. δακιχαρῆ, so that we cannot be sure of the meaning of the whole phrase.

LXIX. *Anth. Pal.* v. 145.

l. 3. 'He will weep you an 't were a man born in April', *Troil. and Cress.* I. ii.

LXX. *Anth. Pal.* xii. 74.

l. 1. τί γὰρ πλέον; 'for what good is it?' seems to have been adopted by all the editors. But the MS. reading, τὸ γὰρ πλέον ἐν πυρί, may be right; 'the greater part of me is already in ashes'; cf. *infra* viii. 13.

l. 4. κάλπις, a jug, is here half-jestingly used for the burial urn.

LXXI. *Anth. Pal.* v. 176.

l. 6. ἐξ ὑγροῦ τέτοκας is a compressed form of expression which may be compared with καθήμεθ' ἄκρων ἐκ πάγων, Soph. *Ant.* 411; to complete the sense γεγοννῖα must be understood with the former as σκοπούμενοι with the latter phrase. For the sense cf. Antipater in *Anth. Pal.* ix. 420 (of Eros), ἐσβέσθη δὲ οὐδὲ τότ' ἐν πολλῷ τικτόμενος πελάγει.

LXXII. *Anth. Pal.* xii. 48.

LXXIII. *Anth. Pal.* xii. 132, *ll.* 1-6. This and the following epigram are written as one in the MS. I have separated them, following Huschke as quoted by Dübner.

LXXIV. *Anth. Pal.* xii. 132, *ll.* 7-14; see note to the last epigram.

LXXV. *Anth. Pal.* v. 155.

Compare *The Gardener's Daughter*, *ll.* 25, foll.

l. 2. αὐτὸς ἔπλασεν MS. Pal., ἔπλασεν αὐτός Plan. Greek artists from the time of Alexander onwards generally signed their work in the

imperfect (Ἀπελλῆς ἐποίει); and it does not seem obvious why ἔπλασεν *αὐτός* should have become corrupted. But ἔπλασεν is unquestionably used by Meleager in a similar context in two other epigrams, *Anth. Pal.* xii. 56, 57.

LXXVI. *Anth. Pal.* xii. 248.

With the whole epigram cf. Shakespeare, *Sonnet* CXVI.

l. 3. By a dexterous confusion of tenses, yesterday is spoken of as still present (ἀρέσκων) and to-day being thus future (ἀρέσει), the 'dreadful morrow' seems put off into a still greater distance.

II

I. *Anth. Pal.* ix. 7.

l. 3. The Scheria of the *Odyssey* was, from the earliest times, identified with Corcyra. Xen. *Hell.* vi. 2, describes the extraordinary fertility of the ἱερὸν πέδον of Corcyra. A temple of Zeus Casius there is mentioned by Suetonius, *Ner.* c. 22.

l. 5. Hor. *Od.* II. vi. 7, *sit modus lasso maris et viarum.*

II. *Anth. Pal.* x. 24.

l. 4. The editors print Ἀσπασίῳ as a proper name, which does not seem necessary. It is like the Homeric ἀσπάσιον δ' ἄρα τόνγε θεοὶ κακότητος ἔλυσαν, *Od.* v. 397.

III. *Anth. Pal.* x. 17.

The voyage spoken of is probably from Byzantium to Aulis, where he would disembark and proceed to Delphi by land. It can hardly have been to Delos, as the town and temple there were destroyed long before (see *infra* ix. 21), and Πύθειον in *l.* 4, though it might be used of any shrine of Apollo, properly means the Delphic temple.

l. 1. Ἀρχέλεως appears to be used in the sense of the more ordinary ἀρχηγέτης. Apollo was the 'founder' of Byzantium, according to the famous story preserved by Strabo, vii. p. 320, and Tacitus, *Ann.* xii. 63. The editors, following the later text of Jacobs, alter to Ἀρχέλεω, making the prayer one for the voyage of an otherwise unknown Archelaus.

l. 3. ἐπὶ Τρίτωνα means ἐπὶ θάλασσαν, the open sea outside the straits. It is not clear whether the headland-god of this line is the same as, or different from, the harbour-god of the first couplet.

IV. *Anth. Pal.* ix. 90.

l. 2. Aegae in Euboea was peculiarly connected with the worship of Poseidon as early as Homer: *Il.* xiii. 20, ἵκετο τέκμωρ Αἰγάς· ἔνθα δέ οἱ κλυτὰ δώματα βένθεσι λίμνης. The ἀμφικρεμὴς σκόπελος here is the sea-cavern of Aegae, *humida regna speluncisque lacus clausi*, where he kept his sea-horses. Dilthey very ingeniously reads ἀμφιβρέμεις σκόπελον, which makes an easier syntax; the allusion would then be to the rock of Caphareus, called ξυλοφάγος from the number of ships wrecked on it.

l. 3. Ἄρεος πόλις, *i.e.* Rome.

l. 4. Syria is not the country, but the island in the Cyclades more commonly called Syros, the νῆσος Συρίη of Homer, *Od.* xv. 403.

V. *Anth. Pal.* vi. 70.

VI. *Anth. Pal.* vi. 349.

VII. *Anth. Pal.* vi. 30.

VIII. *Anth. Pal.* vi. 223, under title Ἀντιπάτρου. Jacobs prints it among the epigrams of Antipater of Sidon, and it must be by him, if the group of epigrams among which it occurs, *Anth. Pal.* vi. 210-226, are correctly identified by Stadtmüller as a continuous fragment of Meleager's Anthology; but the style seems more like Antipater of Thessalonica.

The Scolopendra (enrolled by Spenser among the 'dreadful pourtraicts of deformitee' that live in the sea, *F. Q.* II. xii. 23), seems to have been a half-fabulous monster, like the sea-serpent, compounded out of what was known or believed of various huge sea-creatures. It is called μυριόπους in an epigram by Theodorides (*Anth. Pal.* vi. 222). Aelian says that the part of its body which appears above the water is about the size of a trireme, and that it 'swims with many feet'. The scolopendra of Pliny (*N. H.* ix. 43) is a very harmless creature. The object dedicated here must be one of the tentacles of a huge cuttle-fish. They are not now found in the Mediterranean of so gigantic a size, but in the Indian Ocean still exist with tentacles of forty feet in length, while the ten-tentacled squid or calamary of the Banks of Newfoundland sometimes even exceeds that size. Each tentacle is furnished with a hundred and twenty suckers, so that the epithet μυριόπους is hardly exaggerated.

l. 1. ἀμφίκλαστον, 'broken off at both ends'.

IX. *Anth. Pal.* vi. 105,

l. 1. λιμενῖτι Jacobs for MS. λιμενῆτιν; cf. Callim. *Hymn to Artemis*, *l.* 39, ἔσσῃ καὶ λιμένεσσιν ἐπίσκοπος.

l. 3. Cf. the Homeric ζωρότερον δὲ κέραιε and the discussion on the meaning of the phrase in Arist. *Poet.* 1461 a 15.

l. 6. πάντα λίνα, sc. fishing-nets as well as hunting-nets; cf. Ep. 39 *infra*.

X. *Anth. Pal.* vi. 33.

l. 2. παρά, 'by the grace of': it was owing to the god's help that the fishermen had any offerings to give him.

l. 3. The meaning of λίνου βυσσώμασι is rather difficult to determine. If βύσσωμα (a word which does not appear to occur elsewhere) is formed from βυσσός, 'depth', a collateral form of βυθός, λίνον would be the net (as in Ep. 38 *infra*) and βυσσώματα the pockets of the net; if from βύσσος, 'flax', the whole phrase will merely mean 'nets woven of flax'. Liddell and Scott say that βύσσωμα = βύσμα, 'a stopper', which must be a mistake, as it does not satisfy either the sense or the etymology.

l. 5. The ἐρείκη is described by Pliny, *N. H.* xxiv. 39, as a bush not unlike the tamarisk. It is probably the Mediterranean heath, which

grows to a height of five or six feet, and might have stems thick enough to be made into a rough stool. αὐτούργητον means a rudely wrought rather than a natural seat; it is in distinction to an object on which ornament has been added; cf. the αὐτόξυλον ἔκπωμα of Philoctetes, Soph. *Phil.* 35.

l. 6. Glass did not come into common use for drinking-vessels before the Christian era, and even then earthenware was the ordinary substance, or among wealthy people, silver. Trimalchio in speaking about his cups of Corinthian metal (Petr. *Sat. c.* 50) says, *ignoscetis mihi quod dixero, ego malo mihi vitrea, certe non olunt: quod si non frangerentur, mallem mihi quam aurum; nunc autem vilia sunt*, and then goes on to tell the story of the invention of malleable glass by an artist in the reign of Tiberius. The manufacture of glass, of which Alexandria was the chief centre, was carried to as great perfection under the Empire as it ever has attained since. The *calices allassontes* of iridescent glass were specially prized; Vopisc. *Saturn.* c. 8.

XI. *Anth. Pal.* vi. 251.

A dedication by sailors in the famous temple of Apollo on the headland of Leucas, called *formidatus nautis* by Virgil, *Aen.* iii. 275. Cf. the epigram by Antipater of Thessalonica (*Anth. Pal.* ix. 553) on the foundation of Nicopolis by Augustus.

l. 6. ὄλπη, the oil-flask from which the lamp was filled; called βιοφειδής, 'parsimonious', because the oil was dropped from it into the lamp a little at a time.

XII. *Anth. Pal.* vi. 199.

As a rule the Greeks wore hats only on journeys, not in the city or near home.

l. 1. φίλης κόρσης simply 'his head', the old epic use.

l. 4. χάρις, concrete, 'thank-offering'.

XIII. *Anth. Pal.* vi. 149.

It is not known what victory is referred to. The cock was a common symbol of courage. Pausanias, *Eliaca B.* xxvi. 3, mentions a chryselephantine statue of Athene by Pheidias at Elis with a cock for helmet-crest, ὅτι προχειρότατα ἔχουσιν ἐς μάχας οἱ ἀλεκτρυόνες.

XIV. *Anth. Pal.* vi. 240.

A prayer to Artemis Soteira for the recovery of his patron. Most commentators understand βασιλεύς as meaning the Emperor—the title was current in the eastern provinces of the empire from Tiberius downwards—but, like *rex*, it was commonly used of any magnate. Here it may very likely refer to the ἐσθλὸς Κάμιλλος to whom Philippus dedicated his Anthology (*supra*, p. 17).

l. 4. For the Hyperborean worship of Artemis see Hdt. iv. 32-35.

XV. *Anth. Pal.* vi. 337.

It is this Nicias, the physician of Miletus, to whom Theocritus dedi-

cates *Idyl* xi., ἰατρὸν ἐόντα καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοίσαις; and *Idyl* xxviii. went with the present of an ivory distaff to his wife Theugenis.

XVI. *Anth. Pal.* ix. 327.

XVII. Kaibel, *Epigr. Graec.* 802. From an inscribed tablet of the second century A.D. found at Rome.

With an offering to Pan Paean, the Healer. Besides Apollo Paean, other gods, Asclepius, Dionysus, etc., were worshipped under this title.

For such appearances of the gods, not in dreams but in a form visible to the waking eye, cf. Virg. *Aen.* iii. 173, and Hegesippus in *Anth. Pal.* vi. 266, where Artemis appears to a girl at her loom, ὡς αὐγὰ πυρός.

l. 1. Unless τάδε is a mistake of the stonecutter for τόδε, it means 'these offerings', and δῶρον is in apposition, 'as a gift'.

l. 4. There is a play on the words Ὑγεῖνος and ὑγιής.

XVIII. *Anth. Pal.* vi. 3.

l. 2. Mount Pholoe in Arcadia was the scene of Heracles' fight with the Centaurs.

l. 4. αὐτὸς ἀποταμών go together in the construction. Cf. the κορύνα ἀγριελαίω of Lycidas, Theocr. vii. 18.

XIX. *Anth. Pal.* vi. 336.

XX. *Anth. Pal.* vi. 119.

XXI. *Anth. Pal.* xii. 131.

l. 1. *Est Paphos Idaliumque tibi, sunt alta Cythera*, says Juno to Venus, *Aen.* x. 86. The temple of Aphrodite in the Reeds at Miletus was the principal sanctuary of that city. For the worship of Astarte-Aphrodite at Heliopolis in Hollow Syria see Lucian's treatise *de Dea Syria.*

l. 4. οἰκείων, 'familiar' or 'kind': 'so frequent on the hinge' like those of Lydia in Hor. *Od.* I. xxv.

XXII. *Anth. Pal.* vi. 1. Ascribed there to Plato, but it is obviously of a much later date.

The question of the authenticity of the epigrams attributed to Plato is fully discussed by Bergk *Lyr. Gr.* ii. pp. 295-299. Thirty-seven epigrams in the Anthology appear there under the name of Plato or are elsewhere assigned to him. Another (*infra* iv. 14) is not in the Anthology. Of these thirty-seven, one is attributed to Plato the comedian, a contemporary of Aristophanes, and three, which are very poor, to an otherwise unknown Plato Junior (ὁ Νεώτερος). The rest were probably believed to have been written by the great Plato, and the Garland of Meleager, *l.* 47, speaks of them as such. Of the fourteen included in this collection, seven (iii. 11, 12; iv. 14; vi. 8; viii. 5, 7; xi. 53) are possibly genuine; the other seven are certainly of later date.

There were two celebrated courtesans of the name of Laïs. The first

was a Corinthian, and flourished in the time of the Peloponnesian war. The second, daughter of the Sicilian Timandra, lived nearly a century later, and was the contemporary and rival of Phryne the Athenian. There is a vast amount of gossip about both in Athenaeus, Book xiii.

There are three epigrams on the same subject by Julianus Aegyptius, *Anth. Pal.* vi. 18-20.

XXIII. *Anth. Pal.* v. 205.

For the magical uses of the wryneck the *locus classicus* is the Φαρμακευτρίαι of Theocritus. The bird was fastened outspread on a wheel, which was turned to a refrain of incantations. ἕλκειν ἴϋγγα ἐπί τινι was the technical phrase for using this charm upon a lover. The object dedicated here is an amethyst engraved with a wryneck and set in gold.

l. 1. Theocr. *l.c.* (*l.* 40), χὡς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ 'Αφροδίτας, ὣς τῆνος δινοῖτο ποθ' ἁμετέρῃσι θύρῃσιν. The refrain of the sorceress is ἴϋγξ ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

l. 2. Theocr. (*l.* 136), σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο, καὶ νύμφαν ἐσόβησ' ἔτι δέμνια θερμὰ λιποῖσαν ἀνέρος.

l. 5. Theocr. (*l.* 2), στέψον τὰν κελέβαν φοινικέῳ οἰὸς ἀώτῳ. Purple had magical virtues.

l. 6. This is the Thessalian Larissa, Thessaly being famous for its witches: cf. *infra* x. 37, and the *Asinus* of Lucian.

XXIV. *Anth. Pal.* vi. 281.

l. 1. Mount Dindymus in Lydia, at the sources of the Hermus, is the highest point of a volcanic region extending southward to the head-waters of the Maeander. The Lydian part of this district was called Κατακεκαυμένη, and a similar name is implied in the epithet here attached to Upper Phrygia round the celebrated hot springs of Hierapolis. The whole region was the centre of the orgiastic worship of Cybele.

l. 5. καὶ πολλά MS., corr. Meineke.

XXV. *Anth. Pal.* v. 17, with title Γαιτουλλίου.

l. 2. ψαιστία are explained by Suidas to be cakes of barley-meal, oil, and wine.

XXVI. *Anth. Pal.* vi. 148.

The temple of Serapis at Canopus was one of the holiest in Egypt and a celebrated place of divination by dreams, Strab. xvii. p. 801. Athen., xv. 700 D, speaks of a lamp given by Dionysius the younger of Syracuse to the prytaneum of Tarentum with as many lights as there were days in the year.

l. 2. There are no means of determining whether ἡ Κριτίου means the wife or the daughter of Critias.

l. 3. εὐξαμένα, *i.e.* when her prayer was heard: cf. Ep. 1 *supra*.

l. 4. This lamp 'outburned Canopus'. There is a curious verbal coincidence with Isaiah xiv. 12 (Septuagint), πῶς ἐξέπεσεν ἐκ τοῦ οὐρανοῦ ὁ Ἑώσφορος ὁ πρωῒ ἀνατέλλων.

XXVII. *Anth. Pal.* vi. 60.

l. 4. The golden offerings of Croesus to the Delphian Apollo are enumerated and described by Hdt. i. 50, 51.

XXVIII. *Anth. Pal.* vi. 178.

l. 1. ὅπλον is the shield, ἀσπίς, and so the epithets are in the feminine.

XXIX. *Anth. Pal.* vi. 127.

For a dedicated weapon, probably a helmet or shield, in the temple of Artemis, presumably at Miletus, to which Nicias belonged.

l. 2. Of these χοροὶ παρθένιοι Callimachus' *Hymn to Artemis* is a specimen. In it, l. 226, Artemis is invoked as 'the dweller in Miletus'.

XXX. *Anth. Pal.* vi. 160.

There is a very similar epigram by Philippus, *Anth. Pal.* vi. 247; cf. also Kaibel, *Epigr. Graec.* 776.

l. 2. The shuttle may be called ἀλκυὼν ἱστῶν, either from its ringing sound (cf. the κερκίδος φωνή in Arist. *Poet.* 1454 b. 35) or from the swift flash of colour in which it passes through the loom.

l. 3. καρηβαρέοντα, with its heavy swathe of wool at the top.

l. 6. στάμων, 'warp', must here mean thread spun for use as warp. With the rest of the line cf. Catull. lxiv. 320, *mollia lanae vellera virgati custodibant calathisci.*

XXXI. *Anth. Pal.* vi. 22, without any author's name. In Plan. it is attributed to Zonas.

l. 1. Cf. Virg. *Ecl.* ii. 51, *cana tenera lanugine mala.*

l. 4. Cf. Philippus in *Anth. Pal.* vi. 102, κάρυον χλωρῶν ἐκφανὲς ἐκ λεπίδων.

l. 5. A marginal note in the MS. says, στόρθυγξ δὲ λέγεται πᾶν τὸ εἰς ὀξὺ καταλῆγον. It is specially used of the tip of a horn, as in Ep. 42 *infra.* This Priapus was a wooden post carved into a head at the top, and below running into a point which was stuck into the ground.

XXXII. *Anth. Pal.* vi. 98.

XXXIII. *Anth. Pal.* vi. 36.

l. 4. Imitated from Theocr. vii. 155, ἇς ἐπὶ σωρῷ αὖτις ἐγὼ πάξαιμι μέγα πτύον.

XXXIV. *Anth. Pal.* vi. 31: headed ἄδηλον, with the words οἱ δὲ Νικάρχου added in a later hand.

l. 2. For a description of the rites of Demeter Chthonia see Pausan. *Corinthiaca*, xxxv. 5-8.

XXXV. *Anth. Pal.* vi. 53.

With this epigram compare the famous lines of Du Bellay, *D'un vanneur de blé aux vents*, taken in substance from a Latin epigram by the Venetian scholar and historian Andrea Navagero (*b.* 1483, *d.* 1529).

This last, which is less easily accessible, is worth quoting as a specimen of the best and simplest Renaissance workmanship :

Aurae, quae levibus percurritis aëra pennis
Et strepitis blando per nemora alta sono,
Serta dat haec vobis, vobis haec rusticus Idmon
Spargit odorato plena canistra croco ;
Vos lenite aestum, et paleas seiungite inanes
Dum medio fruges ventilat ille die.

l. 2. From this line Suidas has an entry in his lexicon, πιότατος, θρεπτικός, αὐξητικός. Meineke says the word could not have such a meaning: πιστοτάτῳ, πρηϋτάτῳ (cf. ἀνέμων πρηΰτατε Ζέφυρε in an epigram by Dioscorides, *Anth. Pal.* xii. 171), λειοτάτῳ, have been suggested by different editors. Cf. Milo's song in Theocritus (x. 46) :

Ἐς βορέην ἄνεμον τᾶς κόρθυος ἁ τομὰ ὔμιν
ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὕτως.

Columella (ii. 20) speaks of the *lenis aequalisque Favonius* as the best wind for winnowing in.

XXXVI. *Anth. Pal.* ix. 142.

l. 2. λέλογχε is Brunck's correction of the MS. κέκευθε.

l. 3. λίβα is a shortened form (ἀφῃρημένον) of λιβάδα ; it apparently does not occur elsewhere.

l. 4. ἀπωσάμεθα, a frequentative aorist equivalent to a present.

XXXVII. *App. Plan.* 291. It occurs twice in the Planudean Anthology, the second time with the reading αἵ μιν ὑπὸ ζαθέοιο θέρευς in *l.* 3.

l. 2. οἰονόμος here is most probably 'shepherd', from οἶς : but it is possible that σκοπιᾶς οἰονόμου, 'a lonely peak', may be the true reading : cf. Κιθαιρῶνός τ' οἰονόμοι σκοπίαι in the epigram of Simonides, *infra* iii. 61.

XXXVIII. *Anth. Pal.* vi. 177 : without the name of any author. Ahrens places it among the *Dubia et Spuria* in his edition of Theocritus. He restored the Doric forms, ὕμνως, etc., throughout : Wilamowitz-Moellendorff rejects the restoration as unnecessary.

XXXIX. *Anth. Pal.* vi. 16.

One of fifteen epigrams (*Anth. Pal.* vi. 11-16 and 179-187) by different authors on the same subject, four of them by Archias.

XL. *Anth. Pal.* vi. 268. Also quoted by Suidas, *s.vv.* εἵσατο, ὑπέρισχε, εἰνοσίφυλλον and μαινώσαις.

Compare with this the single Greek epigram written by the poet Gray, one of the many scattered proofs of the extraordinary genius which alone in that age penetrated the inmost spirit of Greek literature :

Ἀζόμενος πολύθηρον ἑκηβόλου ἄλσος ἀνάσσας
τᾶς δεινᾶς τεμένη λεῖπε κυναγὲ θεᾶς.
Μοῦνοι ἄρ' ἔνθα κυνῶν ζαθέων κλαγγεῦσιν ὑλαγμοὶ
ἀνταχεῖς Νυμφᾶν ἀγροτερᾶν κελάδῳ.

l. 2. δρίου corr. Jacobs for MS. βίου: others read ῥίου, 'spur' of a mountain. ὑπέρισχε perhaps merely means 'stand above'; but it is generally taken as meaning 'protect', ὑπερίσχειν χεῖρα being the full expression.

l. 3. εἴτε MS., ἦτε Suid. The editors for the most part read ἔστε ('so long as thou goest'), which is not Greek. I have made what seems the simplest emendation.

l. 4. κυσίν is a dative of accompaniment, equivalent to σὺν κυσίν.

XLI. *Anth. Pal.* vi. 253.

l. 2. πρεών is a rare variant of πρών, a headland of coast or spur of hill.

l. 3. The 'hut of Pan' is probably the little penthouse over the god's image to protect it from birds and rain. Cf. also however *Endymion*, i. 232, 'O thou, whose mighty palace roof doth hang from jagged trunks, and overshadoweth eternal whispers.'

l. 4. Κασσαίης MS., corr. Hecker. Bassae in Arcadia was one of the most celebrated shrines of Apollo: the temple stands high on the hill-side in a most imposing situation.

l. 5. The hunters nailed up their trophies on these old juniper stumps: for the practice cf. Paulus Silentiarius in *Anth. Pal.* vi. 168.

l. 6. Eustathius on *Od.* xvi. 471, ὑπὲρ πόλιος, ὅθι Ἕρμαιος λόφος ἐστίν, mentions a story that Hermes was brought to trial before the gods at the suit of Hera for the murder of Argus, and acquitted, the judges all casting down their pebbles of acquittal at his feet as they passed; ὅθεν ἄχρι τοῦ νῦν τοὺς ἀνθρώπους κατὰ τὰς ὁδοὺς . . . σωροὺς ποιεῖν λίθων καὶ διάγοντας προσβάλλειν λίθους, καὶ τούτους καλεῖν Ἑρμαίους λόφους. Another scholium on the same passage says that the name Ἕρμαιοι λόφοι was given to the Roman milestones, because Hermes πρῶτος ἐκάθηρε τὰς ὁδούς. There is an epigram of unknown authorship, *App. Plan.* 254, on one of these Ἕρμαιοι λόφοι or Ἕρμακες; it is there at once a propitiation to the god and a mark of the distance, seven stadia, from a place called Αἰγὸς Κρήνη.

XLII. *Anth. Pal.* vi. 111: with title Ἀντιπάτρου merely.

The places mentioned in the epigram are all Arcadian except Lasion, which was a town in Elis, but near the border of Arcadia.

l. 3. A Thearidas is mentioned by Polybius, xxxii. 17 and xxxviii. 2, as Achaean envoy to Rome, B.C. 158 and 146; it may have been his son for whom this epigram was written.

l. 4. ῥομβωτός means shaped like a rhomb or diamond; it may be doubted whether we should not read here ῥομβητῷ, 'whirled'.

l. 5. στόρθυγξ, 'antler-point': see note on Ep. 31 *supra*. Antipater like Pindar falls into the mistake of giving the female deer horns. Arist. *Poet.* 1460 b. 31, ἔτι πότερόν ἐστι τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γάρ, εἰ μὴ ᾔδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει, ἢ εἰ ἀμιμήτως ἔγραψεν; the reference being to Pind. *Olymp.* iii. 52.

XLIII. *Anth. Pal.* vi. 75.

l. 4. ἐπί merely means 'with'.

l. 7. Lyctus was a town in Crete.

l. 8. The ἀμφιδέαι were metal sockets into which the ends of the bow were fitted and on which the bowstring was attached.

XLIV. *App. Plan.* 17. Attributed by Natalis Comes, *Myth.* v. 6, to Ibycus; but it is obviously of late date.

XLV. *Anth. Pal.* vi. 79.

l. 3. The herds of Pan here, as in Keats, *Endymion*, i. 78, are probably not visible to mortals.

l. 5. There is a play on words which can hardly be rendered in a translation, τὸ ἐπαύλιον or ἡ ἐπαυλία meaning also the day after the marriage ceremony. Pan will find consummation and rest here after his long wanderings in search of Echo.

l. 6. Cf. vi. 10 *infra*, and an anonymous epigram *Anth. Pal.* vi. 87, which speaks of Pan as leaving the company of Bacchus and wandering over the country in search of Echo.

III

I. *Anth. Pal.* vii. 253. Also quoted by a scholiast on Aristides iii. 154.

For the critical questions involved in this and the next epigram, see Bergk, *Lyr. Gr.* iii. p. 426 foll. The authenticity of both is beyond reasonable doubt. The only question is which is the Athenian and which the Lacedaemonian inscription; and, as Bergk points out, *l.* 3 of this epigram applies more naturally to Athens. The mutual jealousy of the two states probably accounts for the absence of any distinctive expressions.

l. 3. περιθεῖναι, sc. as a crown. Cf. the epigram of Mandrocles the Samian engineer in Hdt. iv. 88, αὐτῷ μὲν στέφανον περιθεὶς Σαμίοισι δὲ κῦδος.

II. *Anth. Pal.* vii. 251. See the note to the last epigram.

III. *Anth. Pal.* ix. 304.

The bridging of the Hellespont and the cutting of Athos were favourite themes with Greek rhetoricians. Cf. Isocr. *Paneg.* 58 E, ὃ πάντες θρυλοῦσι, τῷ στρατοπέδῳ πλεῦσαι μὲν διὰ τῆς ἠπείρου πεζεῦσαι δὲ διὰ τῆς θαλάττης, and Arist. *Rhet.* 1410 a. 11. This perpetual repetition provoked the sneer of Juvenal (x. 173):

> *creditur olim*
> *Velificatus Athos et quicquid Graecia mendax*
> *Audet in historia, constratum classibus isdem*
> *Suppositumque rotis solidum mare.*

IV. *Anth. Pal.* vii. 249. Hdt. vii. 228, Θαφθεῖσι δέ σφι αὐτοῦ ταύτῃ, τῇπερ ἔπεσον, ἐπιγέγραπται γράμματα λέγοντα τάδε . . . τοῖσι δὲ Σπαρτιήτῃσι

ἰδίῃ· ὦ ξεῖν', ἀγγέλλειν (so the best MSS.) κ.τ.λ. It is also quoted by Diod. Sic. xi. 33, and by Strabo, ix. p. 656 C, who says that the pillars with the inscription still existed in his time. Strabo and Diodorus both quote *l.* 2, τοῖς κείνων πειθόμενοι νομίμοις; Suidas *s.v.* Λεωνίδης follows Hdt. and the MS. Pal.

Cic. *Tusc.* i. 101, *pari animo Lacedaemonii in Thermopylis occiderunt, in quos Simonides:*

> *Dic hospes Spartae nos te hic vidisse iacentes*
> *Dum sanctis patriae legibus obsequimur.*

V. *Anth. Pal.* vii. 242.

It is not known to what event this epigram refers. It is headed in the Palatine MS. εἰς τοὺς μετὰ Λεωνίδου τελευτήσαντας, which is obviously absurd.

VI. *Anth. Pal.* vii. 512.

One of two epigrams by Simonides on the defenders of Tegea who had fallen in battle; the other (*Anth. Pal.* vii. 442) is for their tomb, this perhaps for a commemorative monument in the city. O. Müller refers them to some occasion in the wars between Tegea and Sparta, B.C. 479-464; but it seems more likely that they are on the Tegeates who fell in the battle of Plataea. There was a separate mound there over the Tegeate dead (Hdt. ix. 85), and no doubt a memorial of them at Tegea as well.

VII. *Anth. Pal.* vii. 245. It follows an epigram under the name of Gaetulicus on the battle between three hundred Spartans and three hundred Argives to decide the possession of Thyrea (Hdt. i. 82), with the heading τοῦ αὐτοῦ εἰς τοὺς αὐτούς. The εἰς τοὺς αὐτούς is plainly absurd. But *ll.* 1 and 2 are partially extant on a marble fragment of a date between 300 and 350 B.C. found near the Olympieum at Athens (Kaibel, *Epigr. Graec.* 27) which proves that τοῦ αὐτοῦ is wrong also. A scholium suggests that it is either on the Athenian and Theban dead at Chaeronea, or on those slain in the subsequent battle in which Alexander crushed the revolt of Thebes, B.C. 335.

VIII. *Anth. Pal.* vii. 160. This epigram is probably authentic, though there is some doubt as to all those ascribed to Anacreon. See Bergk, *Lyr. Gr.* iii. p. 281.

It is conjectured that this Timocratus was one of the Teians who re-colonised Abdera after the capture of Teos by the Persians under Harpagus, B.C. 544, and was killed in a battle with the neighbouring Thracians (see Hdt. i. 168); but nothing is certainly known on the subject.

l. 1. ἐν MS., ἦν Bergk, without obvious necessity.

l. 2. Soph. *Phil.* 436, πόλεμος οὐδέν' ἄνδρ' ἑκὼν αἱρεῖ πονηρόν, ἀλλὰ τοὺς χρηστοὺς ἀεί, and *fr. incert.* 649, Ἄρης γὰρ οὐδὲν τῶν κακῶν λογίζεται.

IX. *Anth. Pal.* vii. 255.

Nothing is known of the occasion of this epigram, nor on what

authority it is assigned to Aeschylus. The style is of the best period; and a Life of Aeschylus says that he competed with Simonides in ἐλέγεια.

l. 1. μενέγχης, which does not seem to occur elsewhere, is formed on the analogy of the Homeric μενεπτόλεμος.

X. *App. Plan.* 26.

On the Athenians who fell in the great victory over the Chalcidians after the unsuccessful invasion of Attica by the confederacy under Cleomenes king of Sparta, B.C. 504: Hdt. v. 77.

l. 4. Cf. Pind. *Isthm.* iv. 26, τραχεῖα νιφὰς πολέμοιο.

XI. *Anth. Pal.* vii. 256. Also quoted by Philostratus, *vita Apoll.* i. 23. On the Eretrian captives settled at Ardericca in Cissia by Darius after the first great Persian War of 490 B.C., as described by Hdt. vi. 119. Philostratus, *l.c.*, gives a more or less legendary account of memorials of the colony surviving up to the time of Apollonius. He places the colony 'in Cissia near Babylon', one long day's journey from the city of Babylon. Four hundred and ten of the seven hundred and eighty prisoners reached Ardericca alive. They built temples and an agora in the Greek style, and continued to speak Greek for about a century. Damis, a contemporary of Apollonius, saw this epigram on a Greek tomb there. So far Philostratus, who may possibly be preserving some fragments of a real tradition.

For the question of the authenticity of this and the next epigram, see Bergk, *Lyr. Gr.* ii. p. 297, who inclines to consider them genuine. A ground for suspicion is the mention of the plain of Ecbatana, which was in Upper Media, and at least three hundred miles distant from Ardericca. But we need never look for accurate geography in Greek poets when speaking of Persia; both Ecbatana here and Susa in the next epigram are probably used vaguely for the heart of the Persian empire.

XII. *Anth. Pal.* vii. 259: also quoted by Diog. Laërt. *Vita Platonis*, c. 33, and by Suidas *s.v.* Ἵππιος. See the notes on the last epigram.

l. 1. Suidas has Εὐβοέων, which is perhaps right.

XIII. *Vita Anonyma Aeschyli*, printed in most editions. The first couplet is also quoted in Plutarch *de Exsilio*, c. 13, and the second in Athenaeus xiv. 627 D. Athenaeus is the authority on which it is ascribed to Aeschylus himself, the author of the Life merely saying that the people of Gela engraved it on his tomb. It is referred to by Pausan. *Attica*, xiv. 5.

Aeschylus died at Gela in Sicily, B.C. 456.

l. 3. For the grove of the hero Marathon, from which the battlefield was named, see Pausan. *Attica* xv. 3, xxxii. 4.

XIV. *Anth. Pal.* vii. 651.

l. 1. ὀστέα κεῖνα MS. The correction λευκά which Jacobs suggested, but did not print in his text, is undoubtedly right.

l. 2. Incised letters in marble were nearly always coloured, generally with minium, but sometimes as here with κύανος, blue carbonate of copper.

l. 3. Doliche was another name of the island Icaria, one of the larger Sporades, which gave the name of the Icarian sea to the channel between the Sporades and Cyclades. Dracanon or Drepanon was the northern promontory of this island.

l. 5. ξενίης πολυμήδεος MS. Reiske and Jacobs both saw that a proper name was concealed here, the former proposing to read Ξενία πολυκήδεος, 'the unhappy Xenias', and the latter χερσὶ δ' ἐγὼ Ξενίης πολυκήδεος, 'by the hands of the unhappy Xenia' (mother or wife of the dead man). I keep the MS. reading: '*pro hospitio meo cum Polymede*'.

l. 6. The Dryopes were the inhabitants of Doris, the neighbouring state to Malian Trachis, and only divided from it by a spur of Mount Oeta.

XV. *Anth. Pal.* x. 3.

Probably an epitaph on an Athenian who had died at Meroë. It is among the Προτρεπτικά in the Anthology, and Jacobs accordingly says, '*hominem de exsilio lamentantem poeta alloqui videtur.*' But θανόντα, *l.* 3, makes this explanation impossible.

For the sentiment cf. Cic. *Tusc.* i. 104, *Praeclare Anaxagoras; qui cum Lampsaci moreretur quaerentibus amicis velletne Clazomenas in patriam si quid ei accidisset afferri, Nihil necesse est, inquit, undique enim ad inferos tantundem viae est:* also an epigram by Arcesilaus, quoted by Diog. Laërt. iv. 30:

> Ἀλλὰ γὰρ εἰς Ἀχέροντα τὸν οὐ φατὸν ἶσα κέλευθα,
> ὡς αἶνος ἀνδρῶν, πάντοθεν μετρεύμενα.

XVI. *Anth. Pal.* vii. 368. On an Athenian woman, probably one of those carried to Rome after the storm and sack of Athens by Sulla on the first of March, B.C. 86.

l. 4. Cyzicus was built on a peninsula in the Propontis only joined to the mainland by a narrow passage: Strabo, xii. p. 861.

XVII. *Anth. Pal.* vii. 265. Bergk, *l.c.* on ii. 22 *supra*, is unquestionably right in saying that this and the next epigram belong to a later period than Plato.

Si bene calculum ponas, ubique naufragium est, says the hero in Petronius, *Sat.* c. 115.

XVIII. *Anth. Pal.* vii. 269. See the note to the last epigram.

XIX. *Anth. Pal.* vii. 282. In Plan. under the name of Antipater.

XX. *Anth. Pal.* vii. 264.

XXI. *Anth. Pal.* vii. 350.

XXII. *Anth. Pal.* vii. 277.

l. 1. Various emendations of this line have been proposed, none convincing. The text as it stands, though extremely elliptical, is quite in

the manner of Callimachus. 'At the hands of what stranger hast thou found burial, O shipwrecked man?'

l. 2. ἐπ' αἰγιαλοῖς Edd. It is not necessary to alter the MS. reading. It means 'stretched on the sand', like ἐπ' ἐννέα κεῖτο πέλεθρα, *Od.* xi. 577.

XXIII. *Anth. Pal.* vii. 285.

l. 3. From *Od.* i. 161, ἀνέρος οὗ δή που λεύκ' ὀστέα πύθεται ὄμβρῳ. Cf. Propert. III. vii. 11:

> *Sed tua nunc volucres adstant super ossa marinae,*
> *Nunc tibi pro tumulo Carpathium omne mare.*

XXIV. *Anth. Pal.* vii. 496. Bergk, *Lyr. Gr.* iii. p. 466, argues that this epigram as it stands must be incomplete, the name of the dead man not being mentioned. He would therefore prefix to it the couplet also attributed to Simonides which occurs a little further down in the Palatine Anthology (vii. 511):

> Σῆμα καταφθιμένοιο Μεγακλέος εὖτ' ἂν ἴδωμαι
> οἰκτείρω σέ, τάλαν Καλλία, οἷ' ἔπαθες.

and regards the eight lines thus reconstructed as '*non tumulo inscriptum sed epistolium consolandi causa missum Calliae cuius filius Megacles naufragio prope Geraneam interiit.*' It is an additional argument in favour of this proposal that Bergk is thus enabled to retain the MS. reading ὤφελεν in *l.* 1, which all other editors alter to ὤφελες.

But the theory cannot be accepted. The epigram is obviously an epitaph, real or imaginary; the τῇδε in *l.* 6 agrees very ill with the εὖτ' ἂν ἴδωμαι of the other epigram; and it is almost superfluous to point out how much the beautiful and stately apostrophe to Mount Geraneia suffers by being removed from the beginning of the poem and transformed into a somewhat frigid statement of fact. Nor is it any insuperable objection that the name of the dead man is not given. In many of the sepulchral epigrams of the Anthology we must suppose that the name and family of the deceased were inscribed separately on the tomb, followed by the verses. For an instance similar to this of an inscription on a cenotaph, where the original monument has been preserved, see Kaibel *Epigr. Graec.* 89. On the tomb there is engraved first the name, Νικίας Νικίου 'Ερετριεὺς; then follow eight lines of elegiacs, beginning:

> Σῆμα τόδ' ἐν κενεῇ κεῖται χθονί [σῶμα δ' ἐπ' ἀγροῦ]
> 'Ωρείου κρύπτει πυρκαϊὴ φθιμένου.
> Τόνδ' ἔτι παπταίνοντ' ἐπὶ γούνασι πατρὸς (*sic*) μάρψας
> Ἅιδης οἱ σκοτίας ἀμφέβαλεν πτέρυγας.

where the τόνδε is like the ὁ μέν of Simonides here.

l. 1. Mount Geraneia and the Sceironian rock lay north of the Isthmus of Corinth, leaving a narrow pass between Corinth and Megara along the coast. The spot was celebrated for the legendary leap of Ino and the slaying of the robber Sceiron by Theseus.

l. 2. ἐκ Σκυθέων MS., ἐς Bergk, an almost certain correction, though it is possible to keep the MS. reading, translating it, with Jacobs, '*Tanaïn e Scythis descendentem.*'

l. 3. *Il.* ii. 626, νήσων αἳ ναίουσι πέρην ἁλός : cf. Soph. *Aj.* 596, ὦ κλεινὰ Σαλαμίς, σὺ μέν που ναίεις ἁλίπλαγκτος.

l. 4. For the Μελουρίς or Μολουρὶς πέτρα, a rock projecting into the sea at this point of the coast, see Pausan. *Attica*, xliv. 8. The reading of this line in the MS. is ἀγνέα νειφομένας ἀμφὶ μὲ θουριάδος. Salmasius suggested ἄγκεα, 'ravines', which has been generally accepted. Bergk ingeniously reads :

οἶδμα θαλάσσης
ἀγέα μαινομένης ἀμφὶ Μολουριάδα

'the billow of the sea that raves round accursed Molurias', for the epithet referring to Pausan. *l.c.*, τὰς δὲ μετὰ ταύτην (the Μολουρὶς πέτρα) νομίζουσιν ἐναγεῖς, ὅτι παροικῶν σφίσιν ὁ Σκείρων, ὁπόσοις τῶν ξένων ἐπετύγχανεν, ἠφίει σφᾶς ἐς τὴν θάλασσαν. But the alteration of νιφομένης into μαινομένης is rather arbitrary, and the reason he gives, '*cum neque rupes ista neque mare vicinum* nivale *dici potuerit*', entirely incomprehensible.

XXV. *Anth. Pal.* vii. 497.

l. 6. In the epithet ἀξείνου there is a further allusion to the name of the Euxine Sea.

XXVI. *Anth. Pal.* vii. 273.

l. 3. Cf. Propertius, IV. vii. 7, *miser excidit aevo.*

l. 6. οἴχευμαι MS., corr. Stadtmüller. Cf. *Il.* xxi. 260, τοῦ μέν τε προρέοντος ὑπὸ ψηφῖδες ἅπασαι ὀχλεῦνται.

XXYII. *Anth. Pal.* vii. 639.

l. 2. The Ὀξεῖαι, rocky islets off the coast of Acarnania, are mentioned by Strabo x. p. 458, as λυπραὶ καὶ τραχεῖαι. They lay at the mouth of the Achelous, where navigation was difficult owing to shifting banks caused by the silt of the river, which came down with a violent current.

l. 3. ὄνομα here means 'bad name', as in Ep. 47 *infra.*

l. 5. Scarphe was a small seaport in Locris.

XXVIII. *Anth. Pal.* vii. 499.

l. 3. For Icaria see note on Ep. 14 *supra.*

XXIX. *Anth. Pal.* vii. 502.

On a tomb by the high-road just outside the city wall of Torone.

l. 2. For αὐτὴν it has been proposed to read αἰπὴν or κλειτήν, but no change is necessary ; the αὐτὴν conveys a touch of tenderness on the part of the speaker towards his native place, and implies its distinction as the chief city of Thrace.

l. 4. Strymonias was the name given by Greek sailors in the Aegean to the north wind that came down from the region of the Strymon.

Xerxes was caught in it and almost shipwrecked on his flight from Salamis, Hdt. viii. 118.

It is generally the evening rising of the Kids, *impetus orientis Haedi*, (put down by Columella under November 4th) which is spoken of as the time of storms. But Serv. on *Aen.* ix. 665 says, *quorum et ortus et occasus tempestates gravissimas facit*; and their morning setting would be about a month later.

XXX. *Anth. Pal.* vii. 739.

l. 4. Sciathus is a small island off the northern coast of Euboea and opposite the Gulf of Torone.

XXXI. *Anth. Pal.* ix. 315.

l. 2. πίε θᾶσσον MS., corr. Schneidewin. The form πῖθι seems to have been more colloquial than πίε, and so is perhaps better suited to the simplicity of the epigram.

l. 3. ἱδρύεσθαι applied to a fountain is rather a stretch of language, as it is seldom used in this sense except of a statue or temple. But it hardly means more than 'to dedicate', and any additional meaning in it would be quite satisfied if we suppose that an artificial basin for the fountain was placed here by Simus. To alter with Hecker ᾇ ἔπι Γίλλῳ, 'by which (the statue of) Simus is set up beside his dead child', completely spoils the epigram.

XXXII. *Anth. Pal.* vii. 474.

XXXIII. Kaibel, *Epigr. Graec.* 576; *C. I. G.* 6257. On a tomb found at Rome.

XXXIV. *Anth. Pal.* vii. 308.

XXXV. *C. I. G.* 5816. On a tomb found near Naples and now in the Museum there. Above the inscription is a relief representing the child standing between his father and mother.

l. 4. The parents could not keep him though they held him by both hands.

XXXVI. *Anth. Pal.* vii. 453.

XXXVII. Kaibel, *Epigr. Graec.*, Addenda, 1. a; *C. I. A.* 477 c. Of the 6th century B.C.; found at Athens and now in the Museum there.

XXXVIII. Kaibel, *Epigr. Graec.* 373; *C. I. G.* Add. 3847, 1. From a tomb at Yenidje in Asia Minor.

l. 4. 'To be the love of the dead in their more populous world': cf. *infra* v. 17, xi. 6. The marble reads ἐρῶν πολλῶν ἐράμενος πλεόνων.

XXXIX. Kaibel, *Epigr. Graec.* 190; *C. I. G.* 2445. From a tomb in the island of Pholegandros, one of the smaller Cyclades.

XL. *Anth. Pal.* vii. 535. In Plan. under the name of Theophanes.

XLI. *Anth. Pal.* vii. 261.

l. 2. μὴ τέκοι εἰ μέλλοι MS., ἢ τέκοι, εἰ μέλλει Hecker.

XLII. *Anth. Pal.* vii. 459.

XLIII. *Anth. Pal.* vii. 712.

One of two epigrams (*Anth. Pal.* vii. 710, 712) on a girl who died just before her marriage, attributed to Erinna. The epigram of Leonidas or Meleager, *infra* iv. 7, which quotes Βάσκανος ἔσσ' Ἀΐδα from here as words of Erinna's, is regarded by Bergk as sufficient ground for accepting the authenticity of this epigram, and consequently of the other as well. Both appear to have been inscribed on the tomb, which was further embellished with two figures of Sirens.

l. 3. τὰ δέ τοι καλὰ τὰ μεθ' ὁρῶντι MS., corr. Tucker.

ll. 5, 6. The MS. reads:

> Ὅς τὰν παῖδ' Ὑμέναιος ἐφ' αἷς ἤδετο πεύκαις
> τᾶνδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς.

It is impossible in so involved a sentence to be certain what the original reading was, though it is easy enough to see how it became corrupted. The text printed is a modification of Bergk's restoration.

Cf. the epigram of Meleager, *infra* xi. 42.

XLIV. *Anth. Pal.* vii. 185.

On a Libyan slave-girl who had been manumitted and adopted by her mistress, and died at a villa on the coast of Latium.

l. 4. Freedmen and freedwomen had a share in the family tomb, from which slaves were excluded; *sibi suisque libertis libertabusque* is a common formula in the dedication of a family vault.

l. 5. πῦρ ἕτερον, the marriage torch.

XLV. *C. I. G.* 6261. In the Borghese Gardens at Rome. These four lines are engraved above a portrait in relief with a cithara of eleven strings on one side and a lyre of four strings on the other. Below the portrait is another epigram of eight lines, and under it the name, PETRONIAE MUSAE.

l. 3. Theogn. 568, κείσομαι ὥστε λίθος ἄφθογγος.

XLVI. *C. I. G.* 6268. The history of this epigram is very curious. It is inscribed on a marble tablet, professing to be in memory of one Claudia Homonoea, *conliberta* and *contubernalis* of Atimetus Antherotianus, a freedman of the imperial household. At the sides are Latin elegiacs, twenty-six lines in all. The tablet was supposed to have been discovered in San Michele at Rome and to be of the first century A.D. But the Latin verses are too plainly not ancient; and in fact the whole monument is a Renaissance forgery. Nothing is known as to the date or person of the forger; but there can be no doubt that this epigram is really ancient and that it was the basis upon which he constructed the rest.

XLVII. *Anth. Pal.* vii. 700. Headed Διοδώρου γραμματικοῦ, and generally attributed to Diodorus of Sardis; but see notes below.

l. 1. ἤ μ' ἔκρυψεν MS., ἤ μ' ἔκρυφεν Edd. after Brunck, but there does not appear to be evidence for the existence of such a form. If the epitaph be of late date, it is possible that the MS. reading (scanned accentually) is right. Otherwise the change I have made is simple: once μεκεκρυφεν had become μεκρυφεν, the further change of ἄ into ἤ would be inevitable.

l. 3. οὔνομα, 'ill name', as in Ep. 25 *supra*. Hecker suggests, very plausibly, παπταίνων, τὸ μάτην οὔνομα, Ῥουφίνιος.

Ῥουφῖνος MS. Ῥουφίανος has also been suggested. A later hand has added, as a sub-title, εἰς Ῥουφιανοῦ τινος γυναῖκα. But names ending in *-ianus* do not seem to have the penult short before the third century A.D.

An interesting suggestion has been made that there is a play on the word *ruffianus*, as to which see Ducange, *s. v.* It means (1) a bawd; (2) a disorderly person generally, much in its modern sense: Ducange quotes '*semper ebrium et publicum ruffianum*' from the Statutes of Milan. But there is no evidence for the existence of the word before the Middle Ages.

XLVIII. *Anth. Pal.* vi. 348.

l. 1. The order is very involved; the sense is, τοῦτο αἴλινον γράμμα τῆς Διοδωρείου σοφίης λέγει με (*i.e.* the marble) κεκόφθαι ὠκυμόρῳ λεχωΐδι.

l. 6. For the converse cf. Cic. *Nat. Deor.* ii. 69, *concinne ut multa Timaeus: qui cum in historia dixisset qua nocte natus Alexander esset eadem Dianae Ephesiae templum deflagravisse, adiunxit minime id esse mirandum, quod Diana, cum in partu Olympiadis adesse voluisset, abfuisset domo.*

XLIX. *Anth. Pal.* vii. 167. The preceding epigram in the MS. is headed Διοσκορίδου, οἱ δὲ Νικάρχου, and this one, τοῦ αὐτοῦ, οἱ δὲ Ἑκαταίου Θασίου. It is usually included among the epigrams of Dioscorides.

L. Kaibel *Epigr. Graec.* 596; *C. I. G.* 6735. On a tomb at Ravenna of the second or third century A.D.

LI. Kaibel *Epigr. Graec.* 204 B. On a tomb at Cnidos, of the first century B.C. Four lines follow on the marble, in which the wife replies that she has not drunk the water of Lethe.

LII. *Anth. Pal.* vii. 163.

This is one of the most graceful specimens of the epitaphs κατὰ πεῦσιν καὶ ἀπόκρισιν which were favourite in later Greece. It is followed in the Anthology by two others on the same Prexo and of the same purport, one by Antipater of Sidon, and the other by Archias. Antipater lived a century and a half after Leonidas, and Archias probably at least a century later than Antipater; if the attribution of the three epigrams is correct, they are a very curious instance of the narrow academicism of Greek literature in the Alexandrian and Roman periods.

Other epitaphs of similar form are *Anth. Pal.* vii. 64, 79, 470, 552; see also Ep. 62 *infra*.

The purer taste of the best period discouraged such garrulity in an epitaph. See the curious passage in Theophrastus (*Char.* xiii.) where it is made a mark of the *περίεργος* or busybody, *γυναικὸς τελευτησάσης ἐπιγράψαι ἐπὶ τὸ μνῆμα τοῦ τε ἀνδρὸς αὐτῆς καὶ τοῦ πατρὸς καὶ τῆς μητρὸς καὶ αὐτῆς τῆς γυναικὸς τοὔνομα καὶ ποδαπή ἐστιν*, precisely what is done here. But the pathetic beauty of the last two lines more than redeems the rest.

l. 1. Παρίη *κίων*, a *cippus* or truncated column of Parian marble surmounting the tomb.

LIII. *Anth. Pal.* vii. 667. A scholium says it is from a tomb in the church of S. Anastasia at Thessalonica.

LIV. Kaibel, *Epigr. Graec.* 47. Of the fourth century B.C.; found at the Piraeus. The name of the nurse was Malicha of Cythera.

For the fashion of having Spartan nurses see Plutarch, *Lycurgus*, c. 16.

LV. *Anth. Pal.* vii. 178.

l. 1. 'Lydian' was a term for the lowest class of slaves; cf. Eur. *Alc.* 675.

l. 2. The *τροφεύς* or *παιδαγωγός* took charge of a child when he was five or six years old, and remained in charge of him till he grew up. Cf. *Anth. Pal.* ix. 174.

LVI. *Anth. Pal.* vii. 179.

LVII. Kaibel, *Epigr. Graec.* 627. Found near Florence.

LVIII. *Anth. Pal.* vii. 211.

The white Maltese lap-dogs were as much prized as pets in ancient times as they are now. Athenaeus, xii. 518 F, says that the citizens of Sybaris used to keep *κυνάρια Μελιταῖα, ἅπερ αὐτοῖς καὶ ἕπεσθαι εἰς τὰ γυμνάσια.* Theophrastus (*Char.* xxi.) makes it a characteristic of the *μικροφιλότιμος* or man of petty ambition to erect a monument to such a dog: *καὶ κυναρίου δὲ τελευτήσαντος αὐτῷ μνῆμα ποιῆσαι καὶ στυλίδιον ποιήσας ἐπιγράψαι* ΚΛΑΔΟΣ ΜΕΛΙΤΑΙΟΣ.

l. 4 is repeated with a variation in another epigram by the same author, *infra* xi. 13.

LIX. *Anth. Pal.* vii. 197.

One of a group of eleven epigrams on crickets kept as pets, *Anth. Pal.* vii. 189, 190, 192-8, 200, 201. Seven of these are epitaphs; vii. 194, by Mnasalcas, is on this same little creature. From comparing the two poems it appears that the Oropus mentioned here is not the town on the borders of Attica and Boeotia, but another of the same name on the Strymonian gulf not far from Amphipolis.

LX. *Anth. Pal.* vii. 204.

One of three epigrams, two by Agathias himself and one by Damocharis, on a tame partridge belonging to Agathias and killed by his cat. A scholium in the MS. adds *αἴλουρος ὁ παρὰ Ῥωμαίοις* (*i.e.* the

Byzantines) λεγόμενος γάττος. The cat had been introduced from Egypt and domesticated in Europe under its present name, but in literary Greek the old word αἴλουρος was still used.

Cf. xi. 12 *infra*; and for the unexpected turn in the final wish, Ammianus in *Anth. Pal.* xi. 226:

Εἴη σοι κατὰ γῆς κούφη κόνις, οἰκτρὲ Νέαρχε,
ὄφρα σε ῥηϊδίως ἐξερύσωσι κύνες.

LXI. Pollux v. 47.

l. 4. It cannot be certainly determined whether οἰονόμος means 'lonely' (from οἶος), or 'pastured by sheep' (from οἶς). The word 'pastoral' has something of the force of both. Cf. ii. 37 *supra*, and the note there.

LXII. *Anth. Pal.* vii. 524.

This Charidas was probably a Pythagorean philosopher. Their doctrine of transmigration implied the immortality of the soul; cf. Ov. *Metam.* xv. 153 foll. where the text *omnia mutantur, nihil interit* is expanded at some length.

l. 3. ἄνοδοι, doctrines of a resurrection. Φέρεσθαι ἄνω εἰς τὴν γένεσιν says Plato of the souls who had chosen their new lives, *Rep.* x. 621 B.

After l. 4 follows another couplet in the MS.:

Οὗτος ἐμὸς λόγος ὔμμιν ἀληθινός, εἰ δὲ τὸν ἡδὺν
βούλει πελλαίου βοῦς μέγας εἰν Ἀΐδῃ.

The last line is generally regarded as desperate; '*longum est interpretum somnia adscribere*' is the conclusion of Jacobs: and later editors have been equally unsuccessful. Failing the discovery of any plausible meaning in the words as they stand, or of any probable emendation, I have omitted the couplet from the text. Jacobs' own conjecture was that πελλαῖον might be the name of a small Macedonian coin (derived from Pella, as the florin and bezant from Florence and Byzantium), and that the meaning of the line was 'food is cheap in Hades'. It is also just possible that Pellaeus was the name of some one who taught the doctrine of transmigration. Stadtmüller thinks that there is an allusion to Aesch. *Agam.* 36, τὰ δ' ἄλλα σιγῶ, βοῦς ἐπὶ γλώσσῃ μέγας βέβηκεν. I had previously conjectured εἰ δὲ τὸν ἡδὺν βούλει τοῦ Σαμίου (Pythagoras), βοῦς μέγας εἰμ' Ἀΐδῃ, comparing the epigram, also by Callimachus, *infra* iv. 26. Another conjecture perhaps worth mentioning is εἰ δὲ τὸν ἡδὺν βούλει, πέλλα ὄϊς βοῦς μέγας εἰν Ἀΐδῃ, comparing τὰν οἶν τὰν πέλλαν in Theocr. v. 99. But neither is at all convincing.

LXIII. *Anth. Pal.* vii. 509.

LXIV. *Anth. Pal.* vii. 346. An epitaph at Corinth, according to a note in the MS. which justly adds that it is θαύματος ἄξιον.

LXV. *Anth. Pal.* vii. 309.

LXVI. *Anth. Pal.* vii, 254*: written on the margin of the MS. in a different hand.

LXVII. *Anth. Pal.* vii. 451. Cf. *C. I. G.* 6276, last couplet:

> Καὶ λέγε Πωπιλίην εὕδειν, ἄνερ· οὐ θεμιτὸν γὰρ
> θνήσκειν τοὺς ἀγαθούς, ἀλλ' ὕπνον ἡδὺν ἔχειν.

IV

I. *C. I. G.* 6186: on a Hermes found at Herculaneum.

Probably an inscription for a library opening on to a court with plane-trees, like that in Pliny's Tuscan villa (*Ep.* v. 6), and containing statues of the Muses, the guardians of the place.

l. 4. τῷ κισσῷ, 'with our ivy', Ἑλικὼν εὔκισσος, as it is called by Dioscorides in *Anth. Pal.* vii. 407, being the Muses' home.

II. *Anth. Pal.* vii. 6. Also inscribed on a terminus upon which a bust of Homer formerly stood, found outside the Porta S. Paolo at Rome, *C. I. G.* 6092. The marble reads δόξης for βιοτῇ in *l.* 2 and παντὸς ὁρᾷς τοῦτον δαίδαλον ἀρχέτυπον in *l.* 4.

l. 4. ἁλιρροθία MS., ἁλιρρόθιος, which would be the usual form, in the line as quoted by Suidas, *s.v.*

III. *Anth. Pal.* ix. 97.

The 'wail of Andromache' over Hector is in *Il.* xxii. 477-514 and xxiv. 725-745; 'the battling of Ajax' probably refers to the fighting in front of the Greek entrenchments, xii. 370 foll.; the dragging of Hector's body under the walls of Troy is in xxii. 395 foll. But Homer nowhere tells the story of the sack of Troy: *l.* 2 is a translation of *Aen.* ii. 625, *omne mihi visum considere in ignes Ilium et ex imo verti Neptunia Troia.*

l. 6. κλίμα, literally 'slope', is used widely for 'district', and specially as a technical term of geography equivalent to our 'zone'. γαίη ἀμφοτέρη, Europe and Asia.

IV. *Anth. Pal.* vii. 8.

V. Athenaeus, xiii. 596 B, Ἐνδόξους δὲ ἑταίρας καὶ ἐπὶ κάλλει διαφερούσας ἤνεγκε καὶ ἡ Ναύκρατις, Δωρίχαν τε, ἣν ἡ καλὴ Σαπφώ, ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος, διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην. Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ, ἀγνοῶν ὅτι ἑτέρα τῆς Δωρίχης ἐστὶν αὕτη . . . ἐς δὲ τὴν Δωρίχαν τόδ' ἐποίησε τοὐπίγραμμα Ποσίδιππος, καίτοι ἐν τῇ Αἰθιοπίᾳ πολλάκις αὐτῆς μνημονεύσας· ἐστὶ δὲ τόδε· Δωρίχα, ὀστέα μέν, κ.τ.λ.

See also Hdt. ii. 134-5 and Strabo xvii. p. 1161 D. The ode of Sappho mentioned by Herodotus is completely lost.

l. 1. σαπαλὰ κοσμήσατο [κοιμήσατο two MSS.] δεσμῶν Athenaeus; πάλαι κόνις οἵ τ' ἀπόδεσμοι corr. Dehèque. I have written ἠδ' ἀπόδεσμος as being nearer the MSS.

l. 4. σύγχρους is from χρώς: cf. *supra* i. 24 and Theocr. ii. 140, x. 18.

l. 7. Naucratis, the only open port in Egypt before the Persian conquest, remained a place of importance until after the foundation of Alexandria.

VI. *Anth. Pal.* vii. 12.

Little is known of Erinna, though her fame was only second to that of Sappho, whose friend and contemporary she was according to Suidas and Eustathius. She is said to have died very young. Her renown mainly rested on the poem called Ἀλακάτα (referred to here by its name in *l.* 4, and as the 'fair labour of hexameters' in *l.* 5). It consisted of about 300 verses, of which a few fragments survive. Three epigrams are in the Anthology under her name, one of which is given *supra* iii. 43. It seems probable that this epigram is partly made up of phrases from her poem.

VII. *Anth. Pal.* vii. 13, under heading Λεωνίδου, οἱ δὲ Μελεάγρου.

This epigram must have been written by some one who had seen the two sepulcral epigrams composed by Erinna on her friend Baucis of Tenos. But the phrase Βάσκανος ἔσσ' Ἀΐδα quoted here from the latter of these seems to have become proverbial, and it cannot be inferred that the writer has been in Tenos and seen the actual inscription.

The way in which the half line of Erinna is re-echoed three centuries later has a curiously exact parallel in Swinburne's roundel on the death of Rossetti, in which he recalls Rossetti's own translation of Villon's rondeau beginning *Mort, j'appelle de ta rigueur.*

l. 1. For ἐν ὑμνοπόλοισι μέλισσαν cf. the last epigram: also Plato, *Ion*, 534 B, λέγουσιν οἱ ποιηταί, ὅτι ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν δρεπόμενοι τὰ μέλη ἡμῖν φέρουσιν, ὥσπερ αἱ μέλιτται. It was in such metaphors that the word 'Anthology' had its origin.

VIII. *Anth. Pal.* vii. 28. Also quoted by Suidas *s.v.* οἰνοπότης.

This and the following epigram are two out of ten or eleven on Anacreon, *Anth. Pal.* vii. 23-33 (it is not certain whether 32 refers to him or not), five of them being by Antipater of Sidon.

IX. *Anth. Pal.* vii. 26.

l. 3. γάνος sc. ἀμπέλου: the full phrase is in Aesch. *Pers.* 615.

l. 5. οὔασι κῶμος MS. The text is Jacobs' emendation. But we may suspect that two lines have dropped out between *l.* 5 and *l.* 6. οἰνάσι (or εὐάσι, which has also been suggested) is a feminine form and goes with κώμοις only by slipshod grammar.

X. *App. Plan.* 305.

l. 1. νέβρειοι αὐλοί, flutes made out of the leg-bone of a fawn, which gave a shrill thin note. Ass-bones were also used for this purpose.

l. 3. The story of bees clustering on the lips of the young Pindar when asleep on the wayside near Thespiae is told by Pausanias, *Boeotica*, xxiii. 2. ξουθός here probably has its proper meaning 'yellow-brown': cf. the note on vi. 20 *infra*.

l. 5. Plutarch, *Non posse suaviter vivi sec. Epicurum* c. xxii., mentions the story of Pindar hearing one of his own songs sung by the god Pan.

XI. *Anth. Pal.* vii. 410.

l. 1. ἀνέπλασε MS. But the whole epigram is written in the person of Thespis.

l. 2. καινοτομεῖν χάριτας is equivalent to ποιεῖν καινὰς χάριτας: cf. the Latin *novare.*

l. 3. τριθὺν κατάγοι MS., corr. Jacobs, comparing Aristoph. *Ach.* 628, ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν.

The jingle of ἄθλων and ἆθλον is disagreeable and gives colour to an ingenious emendation ᾧ τρυγὸς ἀσκός; cf. the Arundel marble, l. 55, καὶ ἆθλον ἐτέθη πρῶτον ἰσχάδων ἄρσιχος καὶ οἴνου ἀμφορεύς. But it is hardly safe to alter the MS. reading where it gives an unexceptionable sense.

l. 5. Cf. Epicharmus, *fr.* 98 Ahrens:

> 'Ως δ' ἐγὼ δοκέω—δοκέω γάρ; σάφα ἴσαμι τοῦθ' ὅτι
> Τῶν ἐμῶν μνάμα ποκ' ἐσσεῖται λόγων τούτων ἔτι·
> Καὶ λαβών τις αὐτὰ περιδύσας τὸ μέτρον, ὃ νῦν ἔχει
> Εἷμα, καὶ δοὺς πορφύραν, λόγοισι ποικίλοις καλοῖς
> Δυσπάλαιστος ὢν τὸς ἄλλους εὐπαλαίστους ἀποφανεῖ.

XII. *Anth. Pal.* vii. 22.

Partly suggested by the celebrated chorus in the *Oed. Col.* 668 foll.

l. 3. φιλορρὼξ simply means 'grape-clad', as φιλοστέφανος in *Anth. Pal.* vi. 54 means 'garlanded'. Cf. also φιλοζέφυρος, *infra*, v. 1.

XIII. *Anth. Pal.* vii. 45. Also, with trifling variations, in two lives of Euripides.

It is headed in MS. *Pal.* Θουκυδίδου τοῦ ἱστορικοῦ, and quoted as by Thucydides in Athen. v. 187 E. But it is clearly of later, probably of Alexandrian date. According to one of the lives of Euripides it was inscribed on a cenotaph in Athens, and was also attributed to the celebrated musician and poet Timotheus (B.C. 446-357).

XIV. Olympiodorus in his Life of Plato and Thomas Magister in his Life of Aristophanes quote this epigram. Bergk considers it authentic. It is, as he says, worthy of the author and the subject. Another life of Plato quotes it with ὅπερ ἤθελον εὑρεῖν in *l.* 1.

XV. *Anth. Pal.* vii. 414.

Rhinthon of Syracuse, who flourished in the reign of Ptolemy I., about 300 B.C., invented the φλύαξ or ἱλαροτραγῳδία, a sort of burlesque tragedy. He founded a school of writers of this sort at Tarentum. No important fragments of his plays are preserved. We know the titles of a few; among them is an 'Αμφιτρύων, to which the

Amphitruo of Plautus is probably indebted. These burlesques were written in loose metre, probably following the example of the Sicilian *μῖμοι*.

l. 3. *ἀηδονίς* is a collateral form of *ἀηδών* rather than a diminutive; from it is formed the diminutive *ἀηδονιδεύς*. Cf. Catull. xxvii. 8.

XVI. *Anth. Pal.* vii. 419.

This and the next epigram are two of three professing to be written by Meleager for his own tomb, *Anth. Pal.* 417-419.

l. 2. *ὀφειλόμενον sc. πᾶσιν*: the full phrase is given in the epigram of Callimachus, *supra*, iii. 42.

l. 4. *ἱλαραῖς Χάρισιν* refers to the Menippean satires of Meleager.

l. 6. The Meropes were traditionally the original inhabitants of Cos: cf. *infra*, viii. 6.

l. 7. *Salam*, 'peace', the usual form of greeting in Hebrew and kindred Semitic languages. The Phoenician word, transliterated as *Naidios* here, is uncertain. In the MS. of Plautus' *Poenulus* it is written *Haudoni*.

XVII. *Anth. Pal.* vii. 417.

l. 1. The force of the present, *τεκνοῖ*, is to give the notion of what is the fact rather than what did happen; so *generat* is used by Virgil, *Aen.* viii. 141.

l. 2. Gadara, to the south-east of the Lake of Tiberias, is the Ramoth-Gilead of the Old Testament. It is called 'Attic' here from the group of literary men whom it produced at this period: Strabo, xvi. p. 759, *ἐκ δὲ τῶν Γαδάρων Φιλόδημός τε ὁ Ἐπικούρειος καὶ Μελέαγρος καὶ Μένιππος ὁ σπουδογέλοιος*. The words 'Syrian' and 'Assyrian' are used in Greek literature generally without much distinction.

l. 3. *ὁ σὺν Μούσαις* 'the companion of the Muses': from Theocr. vii. 12.

l. 5. The saying is attributed to Socrates by Musonius quoted in Stobaeus, xl. 9, *τί δ᾽; οὐχὶ κοινὴ πατρὶς ἀνθρώπων ἁπάντων ὁ κόσμος ἐστίν, ὥσπερ ἠξίου Σωκράτης;* There are two slightly different forms of it quoted from Euripides; *ἅπασα δὲ χθὼν ἀνδρὶ γενναίῳ πατρίς*, *fr. incert.* 19, and *ὡς πανταχοῦ γε πατρὶς ἡ βόσκουσα γῆ*, *fr. Phaethon*, 9.

XVIII. *Anth. Pal.* vii. 412.

The citharist Pylades of Megalopolis fl. about 200 B.C. Plutarch, *Philop.* xi., and Pausan. *Arcadica*, l. 3, tell a story of Philopoemen entering the theatre at the Nemean festival soon after his victory at Mantinea over Machanidas tyrant of Sparta (B.C. 206) when Pylades was singing the *Persae* of Timotheus. Pausanias says he was the most famous singer of his time.

l. 3. 'Unshorn Apollo' went into mourning so far as it was proper for a god to do so. For the practice of laying aside garlands on the arrival of bad news, compare the story of Xenophon when the death of his son was announced to him, in Diog. Laërt. *Vita Xenophontis*, c. 10.

l. 6. The Asopus here spoken of rises in Arcadia and flows northward into the Corinthian gulf; it must not be confounded with the better known Boeotian river of the same name.

l. 8. For the epithet cf. Propert. IV. xii. 4, *Non exorato stant adamante viae.*

XIX. *Anth. Pal.* vii. 571.

Nothing else is known of this Plato. The date of the epigram is in the reign of Justinian.

XX. *App. Plan.* 8.

The contest of Apollo and Marsyas was one of the favourite subjects of Greek art. The most celebrated representation of it was the fresco of Polygnotus in the Lesche at Delphi, described by Pausanias, *Phocica*, xxx. 9; his description is closely followed by Arnold in *Empedocles on Etna.*

l. 2. *κροῦμα* properly is a note struck on a string, but is used loosely of an air whether played on harp or flute.

l. 5. *ἀλυκτοπέδαι* is an archaic word, taken from Hesiod, *Theog.* 521.

l. 7. *λωτοί*, flutes made of the hard wood of the African lotus tree. This or boxwood was the common material.

XXI. *Anth. Pal.* vii. 696.

See the notes on the last epigram. Marsyas used to play on the cliff of Celaenae in Phrygia, Pausan. *l.c.*

XXII. *Anth. Pal.* ix. 266. In Plan. attributed to Philippus.

Glaphyrus was a celebrated flute-player of the time of Augustus. He is mentioned by Juvenal, vi. 77, and Martial, IV. v. 8.

l. 5. Hyagnis was the father of Marsyas.

XXIII. *Anth. Pal.* ix. 433. Placed among the doubtful epigrams by Ahrens. It does not seem unworthy of Theocritus.

l. 3. *ὁ δὲ βωκόλος ἐγγύθεν ᾀσεῖ* MS., probably from a recollection of Idyl vii. 72, *ὁ δὲ Τίτυρος ἐγγύθεν ᾀσεῖ. ἄμμιγα θελξεῖ* is restored from the MSS. of Theocritus.

l. 4. *καρόδετον πνεῦμα* is an extremely bold synecdoche for *πνεῦμα καροδέτου σύριγγος.*

l. 5. *ἐγγύθεν ἄντρου* MS. The MSS. of Theocritus read *ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὄπισθεν. ἔνδοθεν* is Hermann's correction.

The epithet *λασιαύχην* means that the mouth of the cave is thickly fringed with plants and creepers. The best commentary on it is Theocr. iii. 13, *ἐς τεὸν ἄντρον ἱκοίμαν τὸν κισσὸν διαδὺς καὶ τὰν πτέριν ἅ τυ πυκάσδει.*

l. 6. In Theocr. i. 15, the goatherd does not venture to do so:

> *Οὐ θέμις, ὦ ποιμήν, τὸ μεσαμβρινόν, οὐ θέμις ἄμιν*
> *συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἦ γὰρ ἀπ' ἄγρας*
> *τανίκα κεκμακὼς ἀμπαύεται, ἔστι δὲ πικρός.*

XXIV. *Anth. Pal.* xi. 133.

l. 3. Cf. Hor. 1 *Sat.* x. 63, *capsis quem fama est esse librisque ambustum propriis.*

l. 6. καὶ γῆν MS., corr. Jacobs.

XXV. *Anth. Pal.* ix. 162.

XXVI. *Anth. Pal.* vi. 310.

A statue of Dionysus set up in a school-room speaks.

l. 2. The reference is to *Il.* vi. 236.

l. 3. The god stands against the wall where the Pythagorean allegory of virtue and vice is painted, and yawns with weariness at hearing his own words repeated over and over by the pupils. The διπλοῦς Σαμίη (*quae Samios diduxit litera ramos*, Pers. iii. 56) is the letter Υ, used by Pythagoras to illustrate the divergence of right and wrong.

l. 6. ἱερὸς ὁ πλόκαμος, τῷ θεῷ δ' αὐτὸν τρέφω, says the impersonator of Dionysus in the *Bacchae* of Euripides *l.* 494. The passage of στιχομυθία in which the line occurs appears to have been a favourite school exercise in recitation.

The proverb τοὐμὸν ὄνειαρ ἐμοί (or τοὐμὸν ὄνειρον ἐμοί in another epigram by Callimachus, *infra* ix. 15) meant to tell some one a piece of news that he must know already. Cf. Plato, *Rep.* 563 D, and Cic. *Att.* VI. ix. 3.

XXVII. *Anth. Pal.* vi. 303.

There is a very similar epigram by Leonidas of Alexandria, *Anth. Pal.* vi. 302, probably imitated from this, unless both are imitations of some older epigram.

l. 3. A note in a MS. of Plan. says ἤρκεε τὸ ἰσχάδα μόνον· τὸ γάρ αὔην παρέλκει, the word ἰσχάς alone meaning dried grapes. The epithet is put in to balance πίονα.

l. 4. The σκύβαλα are the *multa de magna quae superessent fercula cena* of Horace in the fable of the town and country mouse, 2 *Sat.* vi. 79 foll.

XXVIII. *Anth. Pal.* ix. 358. It has been attributed, on the reported authority of an unknown MS., to Leonidas of Alexandria. Jacobs thinks it is by Diogenes Laërtius.

Panaetius of Rhodes, the Stoic philosopher and friend of Scipio Africanus the younger, flourished B.C. 150. The substance of his principal work, Περὶ τοῦ καθήκοντος, is preserved in the *De officiis* of Cicero. His teaching with regard to the immortality of the soul is stated in the *Tusculan Disputations*, i. 79: *Credamus igitur Panaetio, a Platone suo dissentienti: quem enim omnibus locis divinum, quem sapientissimum, quem sanctissimum, quem Homerum philosophorum appellat, huius hanc unam sententiam de immortalitate animorum non probat.*

XXIX. *Anth. Pal.* vii. 471.

Cic. *Tusc.* i. 84: *Callimachi quidem epigramma in Ambraciotam Cleombrotun est; quem ait, cum nihil ei accidisset adversi, e muro se*

in mare abiecisse, lecto Platonis libro. The story is often referred to by ancient authors, and has been made imperishable in English by a line and a half of Milton (*P. L.* iii. 471),

> —he who, to enjoy
> Plato's Elysium, leapt into the sea,
> Cleombrotus.

l. 3. ἢ ἀναλεξάμενος, 'only that he had read'. There is no reason for altering ἤ τό into ἀλλά. The ellipsis of the comparative before ἤ is quite in the author's manner, and is not unknown in the best Greek: cf. Soph. *Aj.* 966, and the epigram of Crinagoras, *infra* xi. 29.

XXX. *Anth. Pal.* vii. 80. This Heracleitus of Halicarnassus is mentioned as an eminent scholar and a friend of Callimachus by Strabo, xiv. p. 656, and Diog. Laërt. ix. 17, who quotes this epigram.

l. 3. Virgil, *Ecl.* ix. 51, *saepe ego longos cantando puerum memini me condere soles.*

l. 5. The ἀηδόνες are the poems of Heracleitus (elegiacs according to Diog. Laërt. *l.c.*). So Ἀλκμᾶνος ἀηδόνες in an anonymous epigram, *Anth. Pal.* ix. 184.

XXXI. *Anth. Pal.* xii. 43. In the MS. there follows another couplet:

> Λυσανίη, σὺ δὲ ναίχι καλὸς καλός· ἀλλὰ πρὶν εἰπεῖν
> τοῦτο σαφῶς, ἠχὼ φησί τις· Ἄλλος ἔχει.

which is rejected as a spurious addition by most editors.

l. 1. Cf. the epigram of Pollianus, *Anth. Pal.* xi. 130:

> Τοὺς κυκλικοὺς τούτους, τοὺς αὐτὰρ ἔπειτα λέγοντας
> μισῶ, λωποδύτας ἀλλοτρίων ἐπέων.

l. 3. The phrase ἀπὸ κρήνης πίνειν is from Theognis, 959:

> Ἔστε μὲν αὐτὸς ἔπινον ἀπὸ κρήνης μελανύδρου
> ἡδύ τί μοι ἐδόκει καὶ καλὸν εἶμεν ὕδωρ,
> Νῦν δ' ἤδη τεθόλωται ὕδωρ δ' ἀναμίσγεται ἰλύϊ·
> ἄλλης δὴ κρήνης πίομαι ἢ ποταμοῦ.

For the beginning of the line also cf. Theogn. 581, ἐχθαίρω δὲ γυναῖκα περίδρομον, of which this is a parody.

XXXII. *Anth. Pal.* ix. 577.

l. 2. The helix or spiral represents the path of the moon or a planet in the Zodiac.

l. 4. θεοτροφίης MS., hardly a possible form: corr. Dindorf.

XXXIII. *Anth. Pal.* ix. 205. It is also quoted in the prefaces to some MSS. of Theocritus.

A motto for a collected volume of the pastoral poets. As such, it is written in Doric.

XXXIV. *Anth. Pal.* vi. 352.

XXXV. *App. Plan.* 251.

Müller, *Archäologie der Kunst*, § 391, gives a catalogue of the chief representations of Eros and Anteros extant on reliefs or gems, mainly of the late Greek and Graeco-Roman period. Serv. on *Aen.* iv. 520 says, Ἀντέρωτα *invocat contrarium Cupidini qui amores resolvit, aut certe* ('or rather') *cui curae est iniquus amor, scilicet ut implicet non amantem. Amatoribus praeesse dicuntur* Ἔρως, Ἀντέρως, Λυσέρως.

l. 1. τὸν ἀντίον MSS., corr. Jacobs: others would read τίς ἀντίον, with a mark of interrogation at the end of the line.

l. 3. Cf. Meleager in *Anth. Pal.* xii. 144, where Myïscus plays the part that Anteros does here.

l. 5. Spitting thrice into the bosom disarmed witchcraft and averted Nemesis: cf. Theocr. vi. 39.

XXXVI. *App. Plan.* 250.

l. 1. ἰδὼν ἄγνυσι MSS., corr. Lobeck.

XXXVII. *App. Plan.* 200.

l. 2. The meaning of the epithet is doubtful. Hesychius says οὖλος· μαλακὸς καὶ ἁπαλός. It might also mean 'curly-headed'.

l. 5. Cf. the Athenian prayer quoted by Marcus Aurelius, v. 7. ὗσον, ὗσον, ὦ φίλε Ζεῦ, κατὰ τὰς ἀρούρας τῶν Ἀθηναίων καὶ τῶν πεδίων.

XXXVIII. *App. Plan.* 225.

l. 3. 'Pan loved his neighbour Echo, but that child
Of Earth and Air pined for the Satyr leaping,'

as Shelley translates Moschus, *Id.* iv.

l. 4. πηκτίς here means the πηκτὴ σύριγξ or Pan's pipe, not, as usual, the Lydian harp.

XXXIX. *App. Plan.* 174.

The Armed Aphrodite was mainly worshipped in Laconia: cf. Pausan. *Laconica*, xv. 10 and xxiii. 1.

XL. *App. Plan.* 162.

The Cnidian Aphrodite of Praxiteles was probably the most famous single work of art in the ancient world. Both Greek and Latin literature are full of allusions to it. 'Of all the images that euer were made (I say not by *Praxiteles* onely, but by all the workmen that were in the world) his *Venus* passeth that hee made for them of Gnidos; and in truth so exquisit and singular it was, that many a man hath embarked, taken sea, and sailed to Gnidos for no other business, but onely to see and behold it. . . . In the same Gnidos there be diuers other pieces more of Marble, wrought by excellent workmen, . . . yet there goeth no speech nor voice of any but onely of *Venus* abouesaid; than which, there cannot be a greater argument to proue the excellencie of *Praxiteles* his work; they all seem but foils, to giue a lustre to his *Venus*.'—Holland's Pliny, Book xxxvi. c. 5.

XLI. *App. Plan.* 146.

Compare the more famous epigram of Michelangiolo on his statue of Night in San Lorenzo:

> Grato m 'è 'l sonno, e più 'l esser di sasso,
> Mentre che il danno e la vergogna dura;
> Non veder, non sentir m' è gran ventura;
> Però non mi destar: deh parla basso.

XLII. *App. Plan.* 129.

XLIII. *App. Plan.* 244: with the title *εἰς εἰκόνα Σατύρου πρὸς τῇ ἀκοῇ τὸν αὐλὸν ἔχοντος καὶ ὥσπερ ἀκροωμένου.* The word *κηρός* in *l.* 5 shows that this was not a statue but a picture, painted with wax as the medium.

l. 6. *πηκτίς*, 'Pan's pipe': see note on Ep. 38 *supra.*

XLIV. *Anth. Pal.* ix. 736.

This is one of a set of thirty-one epigrams, *Anth. Pal.* ix. 713-742, on the Heifer of Myron, the famous masterpiece of Greek bronze which stood in the agora at Athens. 'The piece of worke that brought him into name and made him famous, was an heifer of brasse; by reason that diuers Poets hauve in their verses highly praised it, and spread the singularity of it abroad.'—Holland's Pliny, Book xxxiv. c. 8.

XLV. *App. Plan.* 248. See Bergk *Lyr. Gr.* ii. p. 309 for all that is to be said as to the probable authorship of this epigram. If it is by a Plato at all, it is by the person known as Plato Junior.

l. 2. *ἄργυρος* MSS., corr. Bergk.

XLVI. *Anth. Pal.* ix. 58.

This epigram enumerates the Seven Wonders of the World, and gives the palm to the Artemision of Ephesus, rebuilt on a scale of unexampled size and splendour after the older temple had been burned by Herostratus. It was more than two hundred years in completion. A scholium in the MS. Pal. says, *πάντων τῶν θεαμάτων ὑπερεῖχε, νῦν δὲ πάντων ἐστὶν ἐρημότερος καὶ κακοδαιμονέστερος τῇ τοῦ Χριστοῦ χάριτι καὶ Ἰωάννου τοῦ θεολόγου.* Even the ruins had almost wholly disappeared in the seventeenth century.

l. 7. *ἠμαύρωτο δὲ κῆνιδε* MS. Jacobs, following an unknown English scholar quoted by T. Bentley, read *κεῖνα μὲν ἠμαύρωτο· τί κεῖνα δέ;*

XLVII. Athenaeus, xii. 543 C, *ἱστορεῖ Κλέαρχος ἐν τοῖς Βίοις . . . Παρράσιον τὸν ζωγράφον πορφύραν ἀμπέχεσθαι χρυσοῦν στέφανον ἐπὶ τῆς κεφαλῆς ἔχοντα . . . ηὔχησε δ' ἀνεμεσήτως ἐν τούτοις· εἰ καὶ ἄπιστα κ.τ.λ.*

Athenaeus goes on to give further details of his magnificence, gold buckles in his shoes, etc. He used to paint in full dress, like Vandyck.

A fragment of a similar epigram in the name of Parrhasius' great rival Zeuxis of Heraclea is preserved in Aristides, II. p. 386, where the

phrase τέχνης πείρατα occurs. For the superb insolence compare the epigram on himself, by the tragedian Astydamas, quoted by Suidas *s.v.* σαυτὸν ἐπαινεῖς.

l. 3. Cf. the epigram attributed to Simonides, *App. Plan.* 84:

> Οὐκ ἀδαὴς ἔγραψε Κίμων τάδε· παντὶ δ' ἐπ' ἔργῳ
> μῶμος, ὃν οὐδ' ἥρως Δαίδαλος ἐξέφυγεν.

V

I. *Anth. Pal.* x. 16.

This and the next epigram (and also vi. 26 and 27 *infra*) are selected from a collection of short poems of the same purport (*Anth. Pal.* x. 1, 2, 4-6, 14-16) probably all written for the same shrine of Priapus on a headland in the Thracian Bosporus.

l. 2 λήϊον, generally 'a cornfield', must refer here to the fields of roses grown to supply the immense market of Constantinople. The Damascus rose is still thus grown in Rumelia for the manufacture of attar of roses.

l. 4. It must be remembered that barley harvest in the south comes at the same time with spring flowers; in Egypt it is as early as March; here it would be a month later.

l. 5. γεῖσον or γεῖσσον is explained by a scholiast as τὸ προῦχον τοῦ ὑπερθύρου. But it more properly means the eaves generally. The corbels supporting them are called γεισίποδες.

l. 7. For the meaning of φιλοζέφυρος see note on iv. 12 *supra*, *l.* 3.

l. 9. καταιγίς is the sea-term for a white squall.

l. 12. ἀνθεμόεις, 'burnished', a Homeric epithet of a metal vessel, is here applied to the metallic lustre of the τρίγλη. This is usually identified with the red mullet, called μιλτοπάρῃος by Matron in Athen. iv. 135 B; ἴτυν here must then mean that it is bent into a hoop to be hung up as an offering.

l. 13. The scarus (gurnard or wrasse) was said to emit sounds. Oppian, *Halieut.* 134:

> σκάρον, ὃς δὴ μοῦνος ἐν ἰχθύσι πᾶσιν ἀναύδοις
> φθέγγεται ἰκμαλέην λαλαγήν.

II. *Anth. Pal.* x. 14.

The subject is the same as in the last epigram.

l. 1. In Homer the word πορφύρειν when used of the sea in the line ὡς ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ means simply 'to gloom'; and so the epithet πορφύρεος is applied to the sea frequently, to a tidal wave (*Od.* xi. 243), and to a cloud (*Il.* xvii. 551). In later Greek it covers a wide range of colour between bright crimson and slate-blue, passing through all the shades of purple. This range of colours may be seen in the few extant manuscripts on parchment dyed with murex, and also in the Mediterranean at different times according to different conditions

of sky and water. When the sea smooths out, as the λευκὴ φρίξ caused by a strong wind dies away, it sometimes appears, as seen from the coast in sunlight, banded with peacock blue and reddish purple.

l. 8. κροκάλη, 'a pebble', here a pebbly beach.

l. 10. The βῶξ, like the σκάρος, was believed to emit sounds. Athen. vii. 287 A, ὠνομάσθη παρὰ τὴν βοήν· διὸ καὶ Ἑρμοῦ ἱερὸν εἶναι λόγος τὸν ἰχθύν, ὡς τὸν κίθαρον Ἀπόλλωνος.

III. *C. I. G.* 3797. On a marble base found at Kadi-Kioi near the site of the ancient Chalcedon. It must have come there (Böckh suggests having been brought in a ship as ballast) from the temple of Zeus Οὔριος at the mouth of the Bosporus, 120 stadia above Byzantium, where ships paid sacrifice when entering or leaving the Euxine.

Philon was a celebrated artist of the time of Alexander the Great. The statue which stood on this base is mentioned by Cicero, *Verr.* iv. 129, as still perfect in his time.

IV. *Anth. Pal.* ix. 645.

For the connexion of Dionysus with Sardis cf. Eur. *Bacch.* 462-8. A legend which placed the birth of Zeus on Mount Sipylus not far from Sardis is mentioned by a scholiast on *Il.* xxiv. 615. The Mother of the Gods was also born there, Hdt. v. 102.

ll. 7, 8. οἰνὰς ὀπώρη . . . ξανθὸν ἄμελξε γάνος MS. and Edd., which hardly makes sense. Cf. Ion of Chios *fr.* 1 (Bergk).

l. 10. Sardis was thrice captured in early times (Hdt. i. 15, i. 84, v. 101), was almost destroyed when taken and sacked by Antiochus, B.C. 214 (Polyb. vii. 15), and was partially ruined by an earthquake, A.D. 17 (Tac. *Ann.* ii. 47), but always recovered itself, and remained a flourishing city till its destruction by Timur at the beginning of the fifteenth century.

V. *Anth. Pal.* x. 12.

l. 6. γυιοβαρῆ κάματον, 'limb-wearying toil', where we should naturally say 'toil-wearied limbs'.

VI. *App. Plan.* 188.

For the Hermes of Cyllene, see Pausan. *Eliaca B.* xxvi. 5.

VII. *Anth. Pal.* x. 10.

l. 1. δισσάδος MS., which is strongly supported by τοὖθ' ὑπὸ δισσὸν ὄρος, Ep. 10 *infra.* But as there is no trace of the word δισσάς or ἐπιδισσάς elsewhere, I have with some hesitation adopted the emendation of Jacobs. λισσάς, 'a smooth rock', the λὶς πέτρη of Homer.

l. 6. εὐπλοΐης MS., corr. Jacobs.

VIII. *Anth. Pal.* x. 8.

Probably for a shrine of Priapus at the small seaport of Chelae in Bithynia, opposite which was an island called Thynias.

l. 2. αἰθυίας οὔποτε ἀντιβίας MS. The emendation printed in the text

is discussed in the *Classical Review*, vol. vi. p. 193. ποτε seems to be a mere stopgap to fill up the verse after βιθυνασνασου had been corrupted into βιθυνασου, and that into αἰθυίας οὐ. There is no such word as ἀντιβίας: ἐναντιπέρας, for the ordinary ἀντιπέρας, occurs in another epigram, Kaibel 981.

χηλή, 'claw', is either an artificial mole or a natural spit of land.

l. 3. φοξός, 'with a head running to a point', of Thersites in *Il.* ii. 219. For ἄπους see note on μονοστόρθυγγι Πριήπῳ, *supra* ii. 31.

IX. *Anth. Pal.* x. 11.

l. 3. λασίου ποδός, sc. of the hare. δασύπους, 'rough-foot', was a common synonym for λάγως.

l. 4. The fowler lengthened out his lime-twigs by jointing them together like a fishing-rod, till they reached the bird where it sat. They are called ἀκλινέες as having to be made rigid enough to get an accurate aim. There is an elaborate description of the process in Sil. Ital. vii. 674 foll.

X. *Anth. Pal.* ix. 337.

The image of Pan stands on a spur of cliff in a wooded valley with hills on either side. This epigram is translated by Propertius, III. xii. 43-6.

XI. *Anth. Pal.* ix. 334.

Strabo, p. 588, in giving an account of the worship of Priapus, says he belongs to the 'younger gods', and ἔοικε τοῖς Ἀττικοῖς Ὀρθάνῃ καὶ Κονισάλῳ καὶ Τύχωνι. Diod. Sic. iv. 6, identifies Tychon with Priapus.

l. 3. ὡς ὅτε δημογέρων MS., corr. Hecker. θεὸς δημοτέρων, one of the 'plebeian gods', the *di minorum gentium* of the Latin religion.

XII. *Anth. Pal.* vii. 694.

Nothing is known of the hero Philopregmon except from this epigram. There was a female deity of the same lesser order called Praxidice, Hesych. *s.v.* Pausanias, *Attica*, xxiv. 3, says that on the acropolis at Athens there was a Σπουδαίων δαίμων, whom he mentions in connexion with Athene Ergane. Cf. the Italian gods Iterduca and Domiduca.

XIII. *Anth. Pal.* ix. 107. In Plan. under the name of Antipater of Thessalonica.

l. 5. Greek ships were worked by a pair of steering oars, one on each side. Aelian, *Var. Hist.* ix. 40, implies that these were usually worked by a single steersman. The great galley of Ptolemy Philopator had four; Athen. v. 203 F.

l. 6. Probably Σωζομένη was the name of this ship. An Athenian trireme of that name occurs in a dockyard list of the year 356 B.C. given in Böckh, *Seewesen des Att. Staats*, p. 329.

XIV. *C. I. G.* 6300. At Rome: on the tomb of Floria Chelidon, a priestess of Jupiter, who died at the age of 75. The date is uncertain.

l. 3. ἀμαυρῶς, 'dully': cf. xi. 5 *infra*.

XV. Clemens Alexandrinus, *Strom.* v. 13: quoted as an inscription over the doorway of the great temple of Asclepius at Epidaurus; cf. *ibid.* iv. 144, and Porphyry *de Abstinentia*, c. 3.

XVI. Piccolos, *Suppl. à l'Anth. gr.* p. 187: from a MS. in the Laurentian Library at Florence. It is headed Σαράπιδος χρησμὸς Τιμαινέτῳ. There is a quatrain of similar purport in *Anth. Pal.* Appendix Miscell. (xiv.) 71, with the title χρησμὸς τῆς Πυθίας.

l. 4. Cf. Soph. *Oed. Tyr.* 1227, οἶμαι γὰρ οὔτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν νίψαι καθαρμῷ τήνδε τὴν στέγην, and *Macbeth* II. ii. 'will all great Neptune's ocean wash this blood clean from my hand?'

XVII. *Anth. Pal.* xi. 42.

l. 1. For the hiatus after σοι cf. *infra* xi. 44, Πρώτη σοι ὄνομ' ἔσκεν, in another epigram by the same author.

l. 6. ἐς πλεόνων, 'to the place of the dead': see note on iii. 38 *supra.*

For the sense cf. Plato *Rep.* 365 A, πείθοντες οὐ μόνον ἰδιώτας ἀλλὰ καὶ πόλεις, ὡς ἄρα λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θυσιῶν καὶ παιδιᾶς ἡδονῶν εἰσὶ μὲν ἔτι ζῶσιν, εἰσὶ δὲ καὶ τελευτήσασιν, ἃς δὴ τελετὰς καλοῦσιν, αἳ τῶν ἐκεῖ κακῶν ἀπολύουσιν ἡμᾶς, μὴ θύσαντας δὲ δεινὰ περιμένει; and Soph, *fr. incert.* 719,

> ὡς τρισόλβιοι
> κεῖνοι βροτῶν οἳ ταῦτα δερχθέντες τέλη
> μόλωσ' ἐς Ἅιδου· τοῖσδε γὰρ μόνοις ἐκεῖ
> ζῆν ἐστι, τοῖς δ' ἄλλοισι πάντ' ἐκεῖ κακά.

VI

1. *App. Plan.* 202.

On a crowned Love in a garden.

With this should be compared the epigram of Marianus, *infra* xii. 46, which was probably suggested by the same statue. If it has not the strange mystical fervour of the other, this epigram is no less singular in its restrained but intense feeling for Nature.

l. 1. The city of Heliopolis (Baalbek) at the foot of Anti-Libanus in the great plain of Hollow Syria was one of the chief seats of the worship of the Dea Syria. Cf. Song of Solomon, iv. 8: and, for singular contrast as well as comparison, the scene in the garden of Dante's Earthly Paradise, *Purgatorio*, xxix., with the 'quattro animali coronati ciascun di verde fronda': and further on, xxx. 10: 'ed un di loro, quasi da ciel messo, *veni sponsa de Libano* cantando grido tre volte.'

l. 2. ἠϊθέων ὄαρους in a slightly different sense, *supra* i. 23. Here it means the whispered talk of lovers, as in *Il.* xxii. 128.

l. 3. The manifold 'rustic Loves' of the popular mythology were the children of the Nymphs, as distinguished from the celestial Love, the son of Venus. They are the winged children who constantly occur in every variety of occupation in later pagan art, *e.g.* on Pompeiian frescoes.

Cf. Claudian, *Nupt. Honor. et Mar.* 74: *hos Nymphae pariunt, illum Venus aurea solum edidit.*

II. *App. Plan.* 226.
l. 6. ῥήσσειν, 'to dance', as in *Il.* xviii. 571.

III. *App. Plan.* 230.

IV. *App. Plan.* 227.

For a statue of Pan in a meadow by a mountain foot.
ll. 5, 6. Cf. Hor. *Od.* III. xxix. 21-23.
l. 7. αἶπος ἀμείψεις αὔριον, 'you will cross the height to-morrow'. It has been plausibly suggested that ὥριον, 'in good time', is the true reading.

V. *App. Plan.* 13. Attributed there to Plato. It is obviously however of much later date. The question is fully discussed by Bergk, *Lyr. Gr.* ii. p. 307.
A fountain speaks: beside it there is a statue of Pan piping under a pine tree.
l. 2. πυκινοῖς κῶμον ὑπὸ Ζεφύροις MS., with a scholium, φρίσσουσαν κῶμον οἱονεὶ κωμάζουσαν. But even if that were possible Greek, the name of the tree is absolutely required in the verse. Others read κῶνον, which would be satisfactory if there were any proof of the existence of a feminine κῶνος meaning a tree: κῶνος masculine is the fruit of the πεύκη.

VI. *App. Plan.* 12.
On a Pan playing under a pine by a fountain: probably written for the same scene as the last epigram.

VII. *App. Plan.* 11. Also on a fly-leaf of the Palatine MS.
On a Hermes said to have stood in the νάπη Πλάτωνος, also called the Garden of the Nymphs, on Mount Hymettus. Here was laid the scene of the legend of bees laying their honey on the mouth of the infant Plato in his sleep. Cf. the pretty idyllic fragment under the name of Plato in the Anthology, *App. Plan.* 210.

VIII. *Anth. Pal.* ix. 823.
In his latest edition Bergk with some reluctance pronounces that this epigram cannot with reasonable probability be regarded as authentic, though in beauty of workmanship it ranks with those of the best period. The epigram of Alcaeus, *supra* vi. 2, seems to be imitated from it. The Dryads or Hamadryads do not appear under these names till a quite late period in Greek poetry; Apollonius Rhodius is the earliest authority I have found.

IX. *Anth. Pal.* ix. 627. Headed in the MS. εἰς λουτρὸν λεγόμενον Ἔρωτα.
There is another epigram by Marianus on the same subject, *Anth. Pal.* ix. 626. Cf. Shakespeare, *Sonnets* CLIII. and CLIV.

l. 6. Νύμφαι Ἐρωτιάδες, the nymphs of the fountain Eros, the word being formed on the analogy of Ὑδριάδες.

X. *Anth. Pal.* ix. 586, last two lines. In the MS. this couplet follows four lines of question and answer in the frigid Byzantine style :

Εἰπὲ νομεῦ, τίνος εἰσὶ φυτῶν στίχες ; αἱ μὲν ἐλαῖαι
Παλλάδος, αἱ δὲ πέριξ ἡμερίδες Βρομίου.
Καὶ τίνος οἱ στάχυες ; Δημήτερος. ἄνθεα ποίων
εἰσὶ θεῶν ; Ἥρης καὶ ῥοδέης Παφίης.

It is obviously complete in itself and has no evident connexion with them. Possibly it is an older epigram which Cometas conveyed into his own work without taking pains to make it fit.

l. 2. θειλόπεδον is from *Od.* vii. 123.

XI. *App. Plan.* 279. Headed in the MSS. εἰς τὸν ἐν Μεγάροις κιθαριστὴν λίθον.

Pausanias, *Attica*, xlii. 2, τῆς δὲ ἑστίας ἐγγὺς ταύτης (at Megara) ἐστὶ λίθος ἐφ' οὗ καταθεῖναι λέγουσιν Ἀπόλλωνα τὴν κιθάραν, Ἀλκάθῳ τὸ τεῖχος συνεργαζόμενον . . . ἢν δὲ τύχῃ βαλών τις ψηφῖδι, κατὰ ταὐτὰ οὗτός τε ἤχησε καὶ κιθάρα κρουσθεῖσα. It is also referred to by Ovid, *Met.* viii. 14, and by the author of the *Ciris*, 105. For the legend cf. Theognis, 773.

l. 4. The Delphians, according to a scholiast on Apoll. Rhod. iv. 1490, were originally called Λυκωρεῖς, from the village of Lycoreia on Parnassus ; hence also Apollo Lycoreus.

XII. *Anth. Pal.* ix. 374.

Καθαρά, 'Clear', is the name of the fountain. A fountain of the same name is the subject of an epigram by Apollonides, *infra* ix. 13.

l. 3. ἡμεροθαλλέσι, 'gentle-blossomed', probably in reference to the soft milky colour of the laurel-flower ; for the tree has no special connexion with peace.

XIII. *Anth. Pal.* ix. 338. Placed by Ahrens in his edition of Theocritus among the *Dubia et Spuria*. It certainly has the extraordinary clearness of outline which is distinctive of Theocritus beyond all other writers of his own or a later period.

l. 1. πέδῳ, on the floor of the cave mentioned in l. 5.

l. 2. στάλικες are the stakes on which hunting-nets were fastened.

l. 6. κῶμα is the drowsiness that precedes or follows sleep, ἡ μεταξὺ ὕπνου καὶ ἐγρηγόρσεως καταφορά as it is explained by a scholiast.

καταγόμενον MS., κατειβόμενον Dilthey, comparing Sappho *fr.* 4, Bergk, αἰθυσσομένων δὲ φύλλων κῶμα καταρρεῖ.

XIV. *Anth. Pal.* ix. 314.

On a Hermes by a windy orchard-corner near the sea.

Hermes of the Garden is invoked in an epigram by Leonidas of Tarentum, *Anth. Pal.* ix. 318, and also in some anonymous iambics, *App. Plan.* 255.

l. 4. I have written ὕδωρ προχέει for ὑποϊάχει of the MS. Meineke after Schäfer reads ὑποπροχέει, Tucker ὑπαὶ ποτάγει: but ὕδωρ seems necessary for the sense.

XV. *App. Plan.* 153.

Cf. Wordsworth, *Poems of the Imagination*, XXIX:

> Yes, it was the mountain Echo
> Solitary, clear, profound,
> Answering to the shouting Cuckoo,
> Giving to her sound for sound.
>
> Unsolicited reply
> To a babbling wanderer sent;
> Like her ordinary cry,
> Like—but oh, how different!

XVI. *Anth. Pal.* ix. 87.

l. 7. ἰξός means both the mistletoe plant and the birdlime made from it. But Athenaeus x. 451 D quotes the tragedian Ion as calling birdlime δρυὸς ἱδρῶτα, as though it were made from the sap of the oak itself.

XVII. *Anth. Pal.* ix. 71.

XVIII. *Anth. Pal.* vi. 228.

Cicero *de Nat. Deor.* ii. 159, following Aratus, *Phaen.* 132, makes the slaughtering of ploughing-oxen one of the marks of the iron age, it having been counted a crime till then: cf. Virgil, *Georg.* ii. 537. Aelian, *Var. Hist.* v. 14, quotes an Athenian law βοῦν ἀρότην μὴ θύειν . . . ὅτι γέωργος καὶ τῶν ἐν ἀνθρώποις καμάτων κοινωνός.

XIX. *Anth. Pal.* ix. 122, headed ἀδέσποτον, and again, after ix. 339, headed Εὐήνου; in Plan. called ἄδηλον.

l. 1. The swallow is called Ἀτθὶς κόρα from the story of Procne, who was the daughter of Pandion king of Athens.

μελίθρεπτος hardly means more than 'honey-voiced': but cf. Theocr. i. 146, πλῆρές τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο; and the various legends of bees placing honey in the mouths of sleeping children who were predestined to be poets, Pindar, Plato, etc. Jacobs wished to read μελίφθεγκτε.

l. 3. The repetition of λάλος is awkward, but there is no reason to suppose any error in the text. καλὸς καλόν suggested in *l.* 1 would not be Greek.

l. 4. ξένον seems to imply a belief that the field-cricket, like the swallow, migrated, which might be due to their sudden appearance in great numbers in spring when they come out of the pupa. In England their season is from April to August: see White's *Selborne*, Letter XLVI. Cf. also Plato, *Phaedr.* 230 C, θερινόν τε καὶ λιγυρὸν ὑπηχεῖ τῷ τῶν τεττίγων χορῷ.

There is an admirable translation of this epigram among Cowper's Minor Poems.

XX. *Anth. Pal.* ix. 373.

For the practice of catching tree-crickets and keeping them in cages, see *supra* i. 64, and *infra* xi. 14.

l. 2. ἕλκετε, sc. with lime-twigs.

l. 4. ξουθός in classical Greek is only used as a constant epithet of the bee and the nightingale, except in the ξουθὸς ἱππαλεκτρυών of Aeschylus (Aristoph. *Av.* 800). Rutherford on Babrius, *fab.* 118, argues, but not convincingly, that it refers properly to sound, and that its use as an epithet of colour is a mere mistake. It is generally taken to be equivalent in etymology to ξονθός or ξανθός. As applied to sound the grammarians explain it by λεπτός, ὀξύς, ἁπαλός and kindred words.

l. 5. It is not certain whether κίχλη is the thrush or the fieldfare.

XXI. *Anth. Pal.* ix. 57. Attributed in Plan. to Palladas, which is obviously wrong.

Cf. the similar but inferior epigram of Mnasalcas, *Anth. Pal.* ix. 70, which makes it certain that the swallow and not the nightingale is the subject here. The ordinary version of the story (as told by Ovid and Hyginus) makes Philomela the ravished daughter of Pandion be turned into the nightingale, but there was another version, which is implied in *Odyssey* xix. 518, making Procne (the sister of Philomela and mother of Itylus) the nightingale, and Philomela the swallow: cf. Pseudo-Anacreon 9 (Bergk). The contrast between the light-heartedness of the swallow and the grief of the nightingale, in Swinburne's *Itylus* and elsewhere, seems to be modern.

XXII. *Anth. Pal.* vii. 703. In Plan. there follows another couplet:

> Ἆ Νύμφαι Νύμφαι διεγείρατε τὸν λυκοθαρσῆ
> βοσκόν, μὴ θηρῶν κύρμα γένηται Ἔρως.

l. 1. The Nymphs had, like Pan (*supra*, ii. 45), their invisible flocks upon the hills, and committed their herding to favoured shepherds. Jacobs quotes a curious passage from Antoninus Liberalis (a mythographer of the second century A.D.) of a musician called Terambus: *ἐγένετο δὲ αὐτῷ θρέμματα πλεῖστα, καὶ αὐτὰ ἐποίμαινεν αὐτός, Νύμφαι δὲ συνελάμβανον αὐτῷ διότι αὐτὰς ἐν τοῖς ὄρεσιν ᾄδων ἔτερπεν.*

XXIII. *Anth. Pal.* ix. 333.

According to the heading in the MS., which may be taken for what it is worth, this was the famous temple of Aphrodite in Cnidos. For temples and groves of Aphrodite on the seashore cf. Pausan. *Attica* i. 3, *Achaica* xxi. 10, 11.

l. 1. The text has been left as it stands in the MS. though it is not very satisfactory. The word ἁλίρραντος, which apparently does not occur elsewhere, would naturally mean 'wet with sea-spray' and apply to the land. If πόντου is right, it must be used actively, 'scattering

spray.' In any case Hecker's conjecture, στῶμεν ἁλιρροθίου χθαμαλὰν παρὰ θῖνα θαλάσσης, is rewriting, not editing.

l. 3. For the fountain and poplars, cf. *Odyssey*, vi. 291.

l. 4. ξουθαί probably means 'shrill': see note on Ep. 23. *supra.*

XXIV. *Anth. Pal.* ix. 144.

Compare the description of a temple of Venus on the coast of Argolis in Atalanta's Race in *The Earthly Paradise.*

l. 4. Cf. Antipater of Sidon in *Anth. Pal.* ix. 143 (Venus speaks): πόντῳ γὰρ ἐπὶ πλατὺ δειμαίνοντι χαίρω, καὶ ναύταις εἰς ἐμὲ σωζομένοις.

XXV. *Anth. Pal.* ix. 675.[1]

On the lighthouse of Smyrna, built by the great guild of the Asclepiadae. For a full account of them see Grote's *History of Greece*, vol. i. cap. ix. *ad fin.*

Compare the lines written by Scott in 1814 on his visit to the Bell Rock Lighthouse:

> Far in the bosom of the deep
> O'er these wild shelves my watch I keep;
> A ruddy gem of changeful light
> Bound on the dusky brow of night;
> The seaman bids my lustre hail
> And scorns to strike his timorous sail.

XXVI. *Anth. Pal.* x. 1.

XXVII. *Anth. Pal.* x. 2.

l. 6. φωλάδες, 'lurking', generally used of such wild beasts as live in dens: φωλάδες ἄρκτοι, Theocr. i. 115.

l. 8. 'Priapus of the anchorage' occurs again in the similar epigram by Agathias, *supra* v. 2.

XXVIII. Athenaeus, xv. 673 B, μνημονεύειν δ' ἔοικεν ἐπὶ ποσόν τι τῆς κατὰ τὴν λύγον στεφανώσεως καὶ Νικαίνετος ὁ ἐποποιὸς ἐν τοῖς ἐπιγράμμασιν, ποιητὴς ὑπάρχων ἐπιχώριος (*i.e.* in Samos) καὶ τὴν ἐπιχώριον ἱστορίαν ἠγαπηκὼς ἐν πλείοσι· λέγει δ' οὕτως· Οὐκ ἐθέλω κ.τ.λ.

l. 3. χαμεύνη, 'a bed on the ground', the simplest form of which was a strewing of green boughs or rushes, as in the description of the summer feast in the *Thalysia* of Theocritus (vii. 133):

> ἔν τε βαθείαις
> Ἁδείας σχοίνοιο χαμευνίσιν ἐκλίνθημες
> Ἔν τε νεοτμάτοισι γεγαθότες οἰναρέῃσιν.

l. 4. The πρόμαλος and λύγος are two varieties of willow, the latter probably the osier, the former of uncertain species. 'The willow worn of forlorn paramours' (Spenser, *F. Q.* I. i. 9) is a symbol which does not occur in ancient art, and appears to have originated in the Psalm *Super flumina Babylonis.* But its use for festive garlands was not common. Athenaeus, *l. c.*, calls it ἄτοπον, because willow withes are

used for fetters and the like, and quotes Menodotus' *History of Samos* for the origin of the custom in that island. He derives it from a prehistoric religious observance of binding the image of Hera with bands of λύγος to prevent it from running away.

XXIX. *Anth. Pal.* ix. 667.

On the palace gardens of the Heraeum, an imperial villa on the coast opposite Constantinople, laid out by the Emperor Justinian, circ. 532 A.D.

'On the Asiatic shore of the Propontis, at a small distance to the east of Chalcedon, the costly palace and gardens of Heraeum were prepared for the summer residence of Justinian, and more especially of Theodora. The poets of the age have celebrated the rare alliance of nature and art, the harmony of the nymphs of the groves, the fountains and the waves; yet the crowd of attendants who followed the court complained of their inconvenient lodgings, and the nymphs were too often alarmed by the famous Porphyrio, a whale of ten cubits in breadth and thirty in length who was stranded at the mouth of the river Sangaris after he had infested more than half a century the seas of Constantinople.'—*Decline and Fall*, c. xl. Gibbon's description follows two epigrams by Paulus Silentiarius, *Anth. Pal.* ix. 663, 664, and one by Agathias, probably on the same gardens, *Anth. Pal.* ix. 665.

VII

I. *Anth. Pal.* ix. 649.

An inscription for the author's house at Cibyra in Phrygia. Another inscription (*Anth. Pal.* ix. 648) celebrated its hospitality:

> Ἀστὸς ἐμοὶ καὶ ξεῖνος ἀεὶ φίλος· οὐ γὰρ ἐρευνᾷν
> τίς πόθεν ἠὲ τίνων ἔστι φιλοξενίης.

l. 5. λιπερνήτης or λιπερνής, 'an outcast': explained by Photius as meaning ἤτοι λιποπόλεις ἢ πένητες.

II. *Anth. Pal.* ix. 770.

An inscription on a cup (probably of silver; compare *App. Plan.* 324) given by the poet to his daughter.

III. *Anth. Pal.* v. 124.

IV. *Anth. Pal.* vi. 345.

For roses forced (*festinatae*) under glass in winter see Martial xiii. 127. Martial also speaks of roses brought from Egypt to Rome in winter, vi. 80.

l. 5. στεφθῆναι MS., ὀφθῆναι Edd. after Brunck, without the least necessity.

V. *Anth. Pal.* vi. 280.

A dedication to Artemis by a Laconian girl. The Doric forms κορᾶν *l.* 4 and τύ *l.* 5 are to give local colour.

l. 2. The κεκρύφαλος was worn by married and unmarried women alike, as respectable women never appeared in public with their hair loose except in certain religious ceremonies; there is therefore no special significance in this gift.

l. 3. Dolls in ancient Greece were generally made of clay; cf. Plato, *Theaet.* 147 A, Lucian, *Lexiph.* 22. Wax models were made and moulds cast from them; or else the clay was modelled by hand round a wax core, which was then melted out. Pollux, x. 190, τὸ πήλινον, ὃ περιείληφε τὰ πλασθέντα κήρινα, ἃ κατὰ τὴν τοῦ πυρὸς προσφορὰν τήκεται, λίγδος καλεῖται.

The temple of Artemis Limnatis stood in the village of Limnae on the borders of Laconia and Messenia: Pausan. *Laconica*, ii. 6, *Messeniaca*, xxxi. 3.

VI. *Anth. Pal.* vi. 279.

l. 4. The 'Acharnian ivy' is the symbol of literature: cf. iv. 1 and iv. 12 *supra*, xii. 19 *infra*; and Pausan. *Attica*, xxxi. 6.

VII. *Anth. Pal.* vi. 209.

l. 2. λύγδος was the name of the white marble quarried in Paros. εὐξαμένη, not 'when her prayer was heard', as in ii. 1 *supra*, but like ἐξ εὐχῆς, Ep. 16 *infra*; the Latin *ex voto*.

VIII. *Anth. Pal.* vi. 55.

The epithet in *l.* 2, and the word νυμφίος, imply that they are recently married.

IX. *Anth. Pal.* v. 263.

l. 1. Virgil, *Georg.* i. 390:

> *Ne nocturna quidem carpentes pensa puellae*
> *Nescivere hiemem testa cum ardente viderent*
> *Scintillare oleum et putres concrescere fungos.*

l. 4. Ἡρώ is acc., and the subject of ἥρμοσε is Κύπρις. She breaks off abruptly in terror of the bad omen of comparing herself and her husband to Hero and Leander.

l. 6. ὀδύνη sc. the jealousy of Hephaestus.

X. *Anth. Pal.* vi. 340.

l. 5. ἐκ σέθεν ἀρχομένοις, beginning the year with worship to thee; like the ἐκ Διὸς ἀρχώμεσθα of Aratus.

XI. *Anth. Pal.* xii. 53.

l. 5. τοῦτ' ἔπος ἀγγείλατε καλὴ νοέσως με κομίζει MS., corr. Meineke.

l. 6. Before he can see Phanion he has to take the long journey on foot down the coast as far as Halicarnassus, whence he can cross by ferry to Cos. Some prefer to take it as a hyperbolical statement that he is ready to walk across the sea to her, but this does not suit the quiet tone of the epigram.

l. 7. εὖ τελοι MS., corr. Dübner. The word εὐαγγέλιον was generally

written in a contracted form by Christian copyists, and this probably accounts for the corruption.

l. 8. For Zeus Οὔριος see v. 3, *supra.*

XII. *Anth. Pal.* vi. 146, and again after vi. 274.

l. 2. Εὔλοχος was one of the regular titles of Artemis Ilithyia: cf. Eur. *Hippol.* 167.

The MS. reads εὐτοκίῃ in the first version of the epigram, εὐτυχίῃ in the second. Meineke would read εὐκολίῃ.

XIII. *Anth. Pal.* vi. 147.

l. 1. ἀπέχειν is the technical word used in forms of receipt; thus in the collection of Inland Revenue receipts written on ὄστρακα found some years ago at Karnak in Upper Egypt, the form runs ἀπέχω παρὰ σοῦ τὸ τέλος . . . 'I acknowledge to have received from you the tax . . .'

l. 3. καί μιν ἀπαιτῇς MS., corr. Porson. Jacobs would read τῖμον, a rare collateral form of τιμήν; Tucker, very plausibly, καὶ δίς μιν.

XIV. *Anth. Pal.* vi. 271.

l. 2. πέπλων πτύγμα is the διπλοΐς or long Ionic chiton which was folded over at the shoulders and fell in a sort of cape as far as the hips.

l. 4. *Od.* xi. 198,

οὔτ' ἐμέγ' ἐν μεγάροισιν ἐΰσκοπος ἰοχέαιρα
οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνεν.

l. 5. Λέοντος MS. The sense requires Meineke's correction, Λέοντι (governed by νεῦσον).

l. 6. υἱέ' ἀεξόμενον MS., corr. Meineke. But the MS. reading gives a possible sense, 'grant that Leon's infant son may in time see a son of his own growing up'.

XV. *Anth. Pal.* vi. 59.

XVI. *Anth. Pal.* vi. 357. Those who know Rome will remember the monument—a pathetic contrast to this—in S. Maria della Pace to the two little Ponzetti children, '*indolis festivitatisque mirandae*', who died on the same day at the ages of eight and six in 1505, with their likenesses side by side on it.

l. 2. κείμενόν ἐστι means hardly more than κεῖται or ἐστίν alone.

XVII. *Anth. Pal.* vii. 228.

XVIII. *Anth. Pal.* vii. 387.

l. 2. εἰς ὀδύνας is equivalent to ὀδυνηρῶς, like εἰς τάχος, εἰς καλόν, etc.

XIX. *Anth. Pal.* vii. 464. There is another epigram on this same Aretimias ascribed to Heraclides of Sinope, *Anth. Pal.* vii. 465, from which it appears that she was a Cnidian. The Δωρίδες in *l.* 4 are her country-women in the under world, Cnidos being one of the cities founded in the great Dorian emigration from Peloponnesus to Crete and the southern portion of Asia Minor.

l. 5. Most editors alter ξαίνουσα to ῥαίνουσα, without necessity.

XX. *Anth. Pal.* vii. 555. Followed in the MS. by another couplet:

Τοῦτο σαοφροσύνας ἀντάξιον εὕρεο, Νοστώ,
δάκρυά σοι γαμέτας σπεῖσε καταφθιμένᾳ.

which is clearly a separate epigram, and is so distinguished in Planudes.

XXI. *Anth. Pal.* vii. 340.

l. 1. Μαράθωνις has been doubted as a man's name, and the reading variously altered to Νικόπολιν Μαράθων ἐσεθήκατο or ἐνεθήκατο, or Νικόπολις Μαράθωνιν. But it is a possible masculine form, and in the uncertainty it seemed best to leave it alone.

XXII. *Anth. Pal.* vii. 260.

Cf. the celebrated passage in Vell. Paterc. i. 11, on Q. Metellus Macedonicus, the paragon of human good fortune, ending, *hoc est nimirum magis feliciter de vita migrare quam mori.*

VIII

I. *Anth. Pal.* xii. 127.

l. 5. Cf. Soph. *Trach.* 94, νὺξ κατευνάζει ἥλιον.

II. *Anth. Pal.* xii. 121.

l. 3. ποτὶ and ἐπηχύναντο go together.

l. 6. ἀνθέριξ or ἀνθέρικος is the tough stalk of the asphodel, of which basket-work was woven for huts (Hdt. iv. 190) or cages (Theocr. i. 52).

III. *Anth. Pal.* xii. 54. For Ἵμερος and Πόθος see note on i. 10 *supra.*

IV. *Anth. Pal.* xii. 51. The first two lines are also quoted by the scholiast on Theocritus ii. 147.

l. 1. Achelous is the god of fresh water; he will drink to Diocles in unmixed wine. So Virgil, *Georg.* i. 9, *poculaque inventis Acheloïa miscuit uvis.*

V. *Anth. Pal.* v. 78. Also quoted by Diog. Laërt. in *Vita Platonis* c. 32, and by Gellius *Noct. Att.* xix. 11.

This epigram, if authentic, is written under the person of Socrates. Agathon, the brilliant dramatist, σοφώτατος καὶ κάλλιστος as Alcibiades calls him in the *Symposium*, 212 E, was noted for his beauty: see Plato, *Protag.* 315 D, Aristoph. *Thesm.* 198, and the notices of him in Athenaeus.

VI. *Anth. Pal.* xii. 56.

The Eros of Praxiteles, his most famous statue after the Cnidian Aphrodite, and according to tradition his own favourite work, was given by him to Phryne and dedicated by her at Thespiae. Nero took it to Rome on his return from Greece, and it was destroyed there by a fire during the reign of Titus.

l. 7. Μερόπων πόλις, the city of Cos: cf. *supra* iv. 16.

VII. *Anth. Pal.* vii. 669. Also quoted by Diog. Laërt. in *Vita Platonis*, c. 29.

This epigram is in all likelihood authentic. Diog. Laërt. *l.c.* quotes Aristippus περὶ παλαίας τρυφῆς as saying that Aster was a beautiful youth with whom Plato studied astronomy.

VIII. *Anth. Pal.* xii. 59.

IX. *Anth. Pal.* xii. 159.

l. 1. From Eur. *Med.* 770, ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων.

l. 2. πνεῦμα τὸ λειφθὲν ἔτι occurs again Ep. 13 *infra.*

l. 5. Cf. a graceful couplet in an anonymous epigram, *Anth. Pal.* xii. 156:

> Καί ποτε μὲν φαίνεις πολὺν ὑετόν· ἄλλοτε δ' αὖτε
> εὔδιος ἁβρὰ γελῶν ὄμμασιν ἐκκέχυσαι.

X. *Anth. Pal.* xii. 128.

l. 4. The epithet παρθένιος is partly suggested by the legend of Daphne, but refers in the first instance to the delicate creamy blossom of the Greek laurel, the 'proud sweet bay-flower' of the poet. Cf. Aristoph. *Av.* 1099, ἠρινά τε βοσκόμεθα παρθένια λευκότροφα μύρτα χαρίτων τε κηπεύματα.

l. 5. Δάφνις μὲν ἐν οὔρεσι MS., corr. Dilthey; *exstinctum Nymphae Daphnin lugebant*, Virg. *Ecl.* v. 20.

σοί, to the lyre of Phoebus, *i.e.* to Phoebus himself.

XI. *Anth. Pal.* ix. 341.

This epigram is probably imitated from one by Zonas, *Anth. Pal.* ix. 556; if so, the date of Glaucus cannot be earlier than about the middle of the first century B.C.

l. 2. Cf. Song of Solomon i. 6, 7.

l. 5. Malea and Psophis were two towns in the north-west of Arcadia near the border of Elis. The former must not be confounded with the promontories of the same name in Laconia and Lesbos.

XII. *Anth. Pal.* xii. 138.

l. 1. Cf. Archestratus in Athen. vii. 321 C:

> ἡνίκα δ' ἂν δύνοντος ἐν οὐρανῷ 'Ωρίωνος
> μήτηρ οἰνοφόρου βότρυος χαίτην ἀποβάλλῃ.

l. 2. ἑσπέριον is a mistake. The autumnal setting of the Pleiades, the well-known signal for ceasing to put to sea and beginning to plough (Hesiod, *W. and D.*, 615 foll., Virg. *Georg.* i. 221) was in the morning; their evening setting is in spring, on the 6th of April according to the calendar of Columella.

XIII. *Anth. Pal.* xii. 72.

l. 4. Cf. Dante, *Purg.* xxx. 90, Sì che par fuoco fonder la candela.

XIV. *Anth. Pal.* vii. 335.

IX

I. *Anth. Pal.* v. 118.

l. 1. With the phrase μύρον εὔδειν may be compared the ἔαρ ὁρᾷν of Theocritus, *Id.* xiii. 45.

II. *Anth. Pal.* v. 74.

III. *Anth. Pal.* xii. 234. In Plan. under the name of Meleager.

l. 2. ἐρίφη is a shortened form for ἐρρίφη: so ἀπέριψα in Pind. *Pyth.* vi. 37.

l. 3. There is a play on the meaning of χρόνος; as the words ἄνθος and κάλλος are of the same 'time', *i.e.* musical or metrical value (– ◡), so Time brings them both alike to decay. Cf. the criticism of Longinus, xxxix. 4, on the ὥσπερ νέφος of Demosthenes.

l. 4. φθονέων χρόνος, the *invida aetas* of Hor. *Od.* I. xi. 7.

IV. *Anth. Pal.* xi. 53.

l. 1. παρέλθῃ sc. χρόνος. Suidas cites a proverb, ῥόδον παρελθὼν μηκέτι ζήτει πάλιν, from which it has been proposed to read παρέλθῃς here, perhaps rightly.

V. *Anth. Pal.* xii. 32.

l. 3. παρθύσει MS., παρφθάσει (from παραφθάνω), corr. Dorville. For the line cf. Simonides *fr.* 32, Bergk, and Omar Khayyam, VII. (first edition),

> The Bird of Time has but a little way
> To fly—and Lo! the Bird is on the Wing.

l. 4. Cf. Theocr. vii. 120, αἱ δὲ γυναῖκες, Αἰαῖ, φαντί, Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.

VI. *Anth. Pal.* ix. 260.

For Laïs cf. note on ii. 22 *supra.* Athenaeus, xiii. 570 B, quotes from a comedy of Epicrates called *Anti-Laïs* a passage moralising on the end to which such women come, which says that the Corinthian Laïs in her age was glad to get anything she could, and took alms. *Et jadis fusmes si mignottes!*

VII. *Anth. Pal.* xii. 235. In Plan. under the name of Meleager.

VIII. *Anth. Pal.* v. 85.

IX. *Anth. Pal.* v. 233.

l. 5. So Arist. *Poet.* 1457 B. 23, ὁμοίως ἔχει . . . γῆρας πρὸς βίον καὶ ἑσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἑσπέραν γῆρας ἡμέρας καὶ τὸ γῆρας ἑσπέραν βίου.

X. *Anth. Pal.* x. 71.

According to the ordinary version of the story as told by Hesiod, *W. and D.*, *ll.* 60-105, the casket of Pandora contained evil, labour, and sickness, which were spread among mankind when it was opened, hope

alone remaining in the casket when Pandora shut it again; cf. Theognis, 580 foll. But there seems to have been a different version in which the casket contained good things which escaped and were lost.

l. 3. μετά 'among' is used very loosely, the proper sense required being 'over'.

l. 5. μετὰ πῶμα seems to allude to a picture of Pandora holding the open casket in front of her, much as in Rossetti's picture.

XI. *Anth. Pal.* ix. 37: headed Ἀντιπάτρου simply.

l. 1. The morning rising of Arcturus is placed by Pliny on the 12th of September. It marked the division between ὀπώρα, the season of harvest, and φθινόπωρον, our autumn—

> The year growing ancient
> Not yet on summer's death, nor on the birth
> Of trembling winter.

The thatching of cottages would be pressed forward just then to anticipate the equinoctial storms. ἐκ ζώνης, unless ἐκ means 'following upon', is not quite accurate, Arcturus lying in the knee of Bootes a little below the belt: cf. Aratus, *Phaen.* 94 (of Bootes):

> ὑπὸ ζώνῃ δέ οἱ αὐτὸς
> Ἐξ ἄλλων Ἄρκτουρος ἑλίσσεται ἀμφαδὸν ἀστήρ.

l. 5. Cf. Hesiod, *W. and D.*, 534-6.

XII. *Anth. Pal.* xii. 141.

This epigram is illustrated by another of the same general purport, *Anth. Pal.* xii. 140.

l. 1. ἃ μὴ θεός sc. ἂν φθέγξαιτο.

ll. 2, 3. The repetition is a favourite device of Meleager; cf. *supra* i. 6, 59, *infra* xi. 47: also *Anth. Pal.* v. 165.

αὐτὸς ὑπέστης, tu l'as voulu.

l. 4. Cf. the epigram cited above (*Anth. Pal.* xii. 140):

> ἁ Νέμεσίς με συνήρπασε, κεὐθὺς ἐκείμαν
> ἐν πυρί, παῖς δ' ἐπ' ἐμοὶ Ζεὺς ἐκεραυνοβόλει.

XIII. *Anth. Pal.* ix. 257.

For the fountain Καθαρή, see vi. 12 *supra*. Pausanias, *Boeotica* xxx. 8, gives a legend of the river Helicon having sunk underground when the Pierian women would have washed their hands in it after the murder of Orpheus, ἵνα δὴ μὴ τοῦ φόνου καθάρσια τὸ ὕδωρ παράσχηται. Cf. also the epigram of Antiphanes, *Anth. Pal.* ix. 258.

XIV. *Anth. Pal.* ix. 269. In Plan. under the name of Philippus.

Cicero, *Off.* iii. 89, 90, quotes a discussion of such cases of conscience from the work of Hecaton: *quaerit, si tabulam de naufragio stultus arripuerit, extorquebitne eam sapiens si potuerit? negat, quia sit iniurium . . . Quid si una tabula sit, duo naufragi hique sapientes, sibine*

uterque rapiat an alter cedat alteri? cedat vero, sed ei cuius magis intersit vel sua vel rei publicae causa vivere. Quid si haec paria in utroque? nullum erit certamen, sed quasi forte aut micando victus alteri cedat alter. The once famous case of the yacht *Mignonette* in 1884 may also be cited in illustration. Two of the survivors, when in the last extremity, killed and ate a third. The Lord Chief Justice and a bench of judges, to whom the case was specially referred, held that they were technically guilty of murder, and the death sentence was formally passed, but commuted to one of six months' imprisonment.

l. 4. If he had been fortunate enough to escape the notice of Δίκη, who is here half personified, or if his Κῆρες had not predestined him for punishment, it was a case οὐ νεμεσητόν, in which the moral sense of plain men would not have demanded the infliction of a penalty.

l. 5. Aelian, *Hist. An.* i. 55, describes the κυὼν θαλάττιος as one of the largest κήτη.

XV. *Anth. Pal.* xii. 148.

For the phrase τοὐμὸν ὄνειρον ἐμοί, see note on iv. 26, *supra*.

XVI. *Anth. Pal.* v. 113. In Plan. under the name of Philodemus.

l. 1. ἠράσθης is passive, as in Xen. *Hiero*, c. xi., οὐ μόνον φιλοῖο ἄν, ἀλλὰ καὶ ἐρῷο ὑπ' ἀνθρώπων, and *Symp.* viii. 3, ἐρῶν ἀντερᾶται: and in *l.* 2 I have accordingly put the passive ἐρᾷ for ἐρᾷς of the MSS. and Editors. In Eur. *Danae fr.* 8, οὐδεὶς προσαιτῶν βίοτον ἠράσθη βροτῶν, and in the epigram by Philodemus, *infra* x. 47, it has its more usual middle sense.

l. 3. From Bion i. 71, το σὸν μύρον ὤλετ' Ἄδωνις.

l. 4. Note the sense of the name Menophila, a month's lover.

XVII. *Anth. Pal.* ix. 530. Headed in the MS. εἰς ἄρχοντα ἀνάξιον.

XVIII. *Anth. Pal.* ix. 51, headed Πλάτωνος; and again after *Anth. Pal.* ix. 441, together with an epigram of Plato ὁ Νεώτερος. It is probably by the same hand.

l. 1. From Virgil, *Ecl.* ix. 51, *omnia fert aetas.*

XIX. *C.I.G.* 4747: inscribed on the base of one of the two Colossi of Amunoph III., known as the Memnon statues, in the Nile valley under the edge of the Libyan mountains opposite Thebes. The inscription was first copied by Pococke, who gives a drawing of it in his great work (*A Description of the East and of some other Countries.* By Richard Pococke, LL.D., F.R.S., London, 1643. 2 voll. folio). Above the verses is the author's name, Ἀσκληπιοδότου, and below them Πομπο . . ιο . . ἐπιτρόπου, 'in the prefecture of Pomponius'. The date seems to be about the time of Hadrian.

The story of Memnon, son of Eos, slain by Achilles at Troy, was given at length in the lost *Aethiopiad* of Arctinus which came next after the *Iliad* in the Epic Cycle, and is extant in Quintus Smyrnaeus, B. ii.

XX. *Anth. Pal.* ix. 151.

On the capture of Corinth by the consul Lucius Mummius, B.C. 146, the citizens were killed or sold for slaves and the city levelled to the ground together with its walls and citadel. All rebuilding was prohibited, and the site remained desolate till the city was refounded as a Roman colony by Julius Caesar a hundred years later.

Compare the famous letter of Ser. Sulpicius Rufus to Cicero (Cic. *Fam.* iv. 5): *Ex Asia rediens cum ab Aegina Megaram versus navigarem, coepi regiones circumcirca prospicere; post me erat Aegina, ante Megara, dextra Piraeeus, sinistra Corinthus: quae oppida quodam tempore florentissima fuerunt, nunc prostrata et diruta ante oculos iacent.* And Sen. *Ep.* XCI.; *non vides quemadmodum in Achaia clarissimarum urbium iam fundamenta consumpta sint, nec quicquam exstet ex quo appareat illas saltem fuisse?*

l. 4. Sisyphus was the legendary founder of Ephyre or Corinth.

l. 7. The wailing of the sea-birds as they flew across between the two gulfs was the only sound in the deserted city. A translation can hardly convey the exact force of the rhetorical confusion in this couplet. Grammatically *ἀχέων* depends on *ἀλκυόνες*, and the phrase might be translated, 'the shrill wailers of thy woes', the reference being to the wailing cry of the halcyon. But the Nereids or sea-nymphs *are* these halcyons, namely the six daughters of Alcyoneus, who were, according to the legend, changed into halcyons, and can be thought of either as birds or as semi-divine beings of the sea.

XXI. *Anth. Pal.* ix. 408, with the heading Ἀπολλωνίδου, *οἱ δὲ* Ἀντιπάτρου. The authorship is fixed by the allusion to it (*οὐδὲ λόγοις ἕψομαι* Ἀντιπάτρου) in an epigram by Alpheus, *Anth. Pal.* ix. 100. It follows from the fact that the desolation of Delos is alluded to as of long standing, that Antipater of Thessalonica is the author; Antipater of Sidon was dead before the disaster of Delos. Cf. *supra*, p. 320.

After the destruction of Corinth, Delos became the great centre of the trade between Europe and Asia, and the largest slave-market in the ancient world. In B.C. 88 it was occupied by the Pontic fleet under Archelaus and Menophanes, all the merchants in the island were massacred, the city razed to the ground, and the inhabitants sold for slaves. From this crushing blow it never recovered; see Pausan. *Laconica*, xxiii. 3, 4.

l. 4. There is an allusion to Callimachus, *Hymn to Delos*, 316:

> *τίς δέ σε ναύτης*
> Ἔμπορος Αἰγαίοιο παρήλυθε νηῒ θεούσῃ;

XXII. *Anth. Pal.* ix. 155.

One of four epigrams by Agathias on Troy, *Anth. Pal.* ix. 152-155.

l. 1. For the desolation of Sparta, see Ep. 26, *infra.*

l. 8. From Virgil, *Aen.* vi. 851.

XXIII. *Anth. Pal.* ix. 101. In Plan. attributed to Antipater of Thessalonica.

In B.C. 468 Mycenae was besieged by the Argives, and though the Cyclopean walls resisted assault, the inhabitants were ultimately forced by famine to evacuate the town, which was then destroyed, and has never since been repeopled. Pausanias gives an account of its destruction, and of the Lion Gate and other remnants left in his time, *Corinthiaca*, xvi. 5, 6.

l. 4. αἰπολίου is awkward with the αἰπολικόν of the next line following so closely. Jacobs, comparing *l.* 2 of the next epigram, plausibly emends ἔγνωκα σκοπέλου παντὸς ἐρημοτέρην.

XXIV. *Anth. Pal.* ix. 28: headed Πομπηίου οἱ δὲ Μάρκου Νεωτέρου. These are probably, however, the same person, M. Pompeius Theophanes, son of Theophanes of Mitylene, the friend of Pompey.

XXV. *Anth. Pal.* vii. 705.

l. 1. The Hellespont had a somewhat loose geographical signification: properly it meant the straits between the Propontis and the bay of Sigeum, but in Hdt. i. 57 (cf. also iv. 38) it includes the Propontis. In the list of Athenian allies at the outbreak of the Peloponnesian war (Thuc. ii. 9), the enumeration going round the Aegean is Ἰωνία, Ἑλλήσποντος, τὰ ἐπὶ Θρᾴκης; and probably there was no definite line of division between the two last. But in any accurate geography Amphipolis would belong to τὰ ἐπὶ Θρᾴκης.

l. 2. For the legendary foundation of Amphipolis and the story of Phyllis and Demophoon, see Ovid, *Heroïd.* ii.

l. 3. Artemis Aethopia was worshipped at Aethopion in Lydia, Artemis Brauronia at Brauron in Attica, and also on the Athenian acropolis.

l. 4. Two attempts to colonise Amphipolis, from Miletus in B.C. 497, and from Athens in B.C. 465, were unsuccessfully made, and the colonists massacred by the Edonians, before the final colonisation of B.C. 437. The position of Amphipolis commanding the coast road between Europe and Asia, and the great waterway of the Strymon, was of the utmost military and commercial importance. Its loss in the Peloponnesian war was a most serious blow to Athens. For its later history down to its capture by Philip of Macedon in B.C. 358, see Grote, capp. 79 and 86. After the Roman conquest it still remained an important *libera civitas*, and it is not certainly known when it fell into decay, Probably the population and traffic were absorbed by Philippi and its seaport of Datum, where a Roman colony was planted by Octavianus after the defeat of Brutus and Cassius. The date of this epigram cannot be more than twenty or thirty years later.

l. 5. Αἰγεῖδαι, the Athenians.

XXVI. *Anth. Pal.* vii. 723.

In B.C. 189, Philopoemen, then general of the Achaean league,

advanced at the head of an allied force into Laconia, and to save themselves from destruction the Lacedaemonians were compelled to pull down their walls, dismiss their mercenaries, abrogate the laws and customs of Lycurgus, and become subject to the league: Livy xxxviii. 33, 34, 30, and Polyb. vii. 8.

It was the boast of the Spartans, according to Plutarch, *Agesilaus*, c. 31, that no Laconian woman had ever seen the smoke of an enemy's fire; until the invasion by Epaminondas in the spring of B.C. 369 an enemy had never set foot on Laconian soil. Xenophon says of the march of the Thebans (*Hell.* VI. v. 27) ἐν δεξιᾷ ἔχοντες τὸν Εὐρώταν παρῆσαν κάοντες καὶ πορθοῦντες, τῶν δ' ἐκ τῆς πόλεως αἱ μὲν γυναῖκες οὐδὲ τὸν καπνὸν ὁρῶσαι ἠνείχοντο, ἅτε οὐδέποτε ἰδοῦσαι πολεμίους.

l. 2. Olenus, a small town on the Coninthian gulf near Patrae, was one of the less important members of the Achaean league, and so is put here to emphasise the contrast between the former and the present state of Sparta.

l. 3. So Arist. *Rhet.*, II. xxi. 8, quotes a warning of Stesichorus to the Locrians not to presume, ὅπως μὴ οἱ τέττιγες χαμόθεν ᾄδωσιν, sc. all the trees having been cut down by invaders.

l. 4. The wolves prowl unchecked, but find no flocks to attack.

XXVII. *Anth. Pal.* ix. 501, with no author's name; and again after *Anth. Pal.* xi. 316, under the name of Palladas.

If the heading εἰς τὴν πόλιν Βηρυτόν be correct, it was written upon the destruction of the Roman colony of Berytus in Syria by an earthquake, followed by a fire which broke out among the ruins, on the 9th of July A.D. 551, in the reign of Justinian, when the reputation of the city as the great school of civil law was at its height. The catastrophe is recounted by the historian Theophanes, and is the subject of two epigrams by Joannes Barbucallus, *Anth. Pal.* ix. 425, 426. As it happened more than a century after the date of Palladas, this epigram is either not his or refers to some other city. The former is the more probable. But 'the greater part' of Berytus had been destroyed by an earthquake before, in A.D. 349, the twelfth year of the reign of Constantius (Georg. Cedr. 299 B), and the epigram may possibly refer to this.

XXVIII. *Anth. Pal.* ix. 106.

Cf. the epigrams with a similar point, probably imitated from this, by Antiphilus, Secundus, and Julianus Aegyptius, *Anth. Pal.* ix. 34, 36, 398.

l. 2. Cf. Catull. iv. 10, *ubi iste post phasellus antea fuit comata silva.*

l. 3. ἐπ' ἠόνος MS. and Edd., ἐπ' ἠόνας Plan. I have written ἠόνα; διέσωσεν ἐς ἠόνα would be the regular construction. It is very clumsy to put a comma after διέσωσεν and make ἐπ' ἠόνος a mere repetition of ἐν χθονί; and διέσωσεν ἐπ' ἠόνος is hardly Greek.

XXIX. *Anth. Pal.* ix. 138.

XXX. *Anth. Pal.* ix. 75. Also quoted by the scholiast on Aristoph.

Plut. 1130, and by Suetonius, *Dom.* c. 14, in a curious story told of Domitian: *minimis suspicionibus commovebatur; ut edicti de excidendis vineis propositi gratiam facere non alia magis re compulsus credebatur quam quod sparsi libelli cum his versibus erant*, κἄν με φάγῃς κ.τ.λ.

The fable is given in full in an epigram by Leonidas of Tarentum, *Anth. Pal.* ix. 99, the last line being the same as in this; it is rendered in Latin by Ovid, *Fast.* i. 353-8. For the practice of such sacrifices, see Suid. *s.v.* Ἀσκός, and Varro, *R. R.*, I. ii. 19.

XXXI. *Anth. Pal.* ix. 44: under the name of Statyllius Flaccus, but the corrector has written in the margin, Πλάτωνος τοῦ μεγάλου. It is also quoted as Plato's by Diog. Laërt. *Vita Platonis*, c. 33.

XXXII. *Anth. Pal.* ix. 74, called ἀδέσποτον. Attributed in Plan., and also by the scholiast on the *Nigrinus*, c. 26, to Lucian; it is very much in his style.

The thought is from Horace, 2 *Sat.* ii. 133. Achaemenides and Menippus are conventional names for a rich and a poor man.

XXXIII. *Anth. Pal.* ix. 49, headed ἄδηλον. It is in the manner of Palladas.

XXXIV. *Anth. Pal.* ix. 172.

XXXV. *Anth. Pal.* ix. 8.

Cic. *Or.* iii. 2: *O fallacem hominum spem, fragilemque fortunam et inanes nostras contentiones! quae in medio spatio saepe franguntur et corruunt, et ante in ipso cursu obruuntur, quam portum conspicere potuerunt.*

'So there came one morning and sunrise, when all the world got up and set about its various works and pleasures, with the exception of old Joseph Sedley, who was not to fight with fortune, or to hope or scheme any more.'—*Vanity Fair*, c. lxi.

X

I. *Anth. Pal.* xii. 2.

This is one of two prefatory epigrams at the beginning of the Μοῦσα Στράτωνος, the twelfth section of the Palatine Anthology; cf. *supra*, p. 18.

l. 1. παρὰ βωμοῖς, sc. at the altar of Zeus Ἕρκειος where he was slain by Neoptolemus: cf. Virg. *Aen.* ii. 550, which follows the details of the story as given in the *Hecuba* and *Troades* of Euripides.

l. 3. *Od.* xix. 518 foll.:

> ὡς δ' ὅτε Πανδαρέου κούρη χλωρηῒς ἀηδὼν
> καλὸν ἀείδῃσιν ἔαρος νέον ἱσταμένοιο,
> δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν,
> ἥτε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν,
> παῖδ' ὀλοφυρομένη Ἴτυλον φίλον.

II. *Anth. Pal.* v. 81.

l. 1. ἡ τὰ ῥόδα sc. ἔχουσα or φοροῦσα.

III. *Anth. Pal.* xi. 1.

l. 1. The festival of the Hermaea was a sort of Greek Saturnalia on a modified scale, celebrated with games and a general relaxation of discipline. The scene of Plato's *Lysis* is laid during a celebration of the Hermaea by young men and boys conjointly (206 D). Athenaeus, xiv. 639 B, says that at the Cretan Hermaea servants feasted and were waited on by their masters.

ἓξ χόας, between four and five gallons, which we must suppose to have been in a single earthenware jar.

l. 2. πένθος ἔθηκεν is an epic phrase (like ἄλγε' ἔθηκεν) introduced to give a tinge of parody and lead up to the next line with its more obvious reference to Homer.

l. 3. From *Od.* xxi. 295, οἶνος καὶ Κένταυρον ἀγακλυτὸν Εὐρυτίωνα ἄασεν.

IV. *Anth. Pal.* vi. 44, headed ἄδηλον, οἱ δὲ Λεωνίδου Ταραντίνου. It is also attributed to Leonidas in Plan., and is quite in his manner.

l. 2. πρώτης MS.; πρῶτα is restored from Suidas *s.v.* δράγματα.

l. 6. For πλείονα (acc. pl.) cf. *supra* i. 8, καὶ διαθεὶς τούτων χείρονα.

V. Athenaeus, iii. 125 C, Καλλίστρατος ἐν ἑβδόμῳ συμμίκτων φησίν, ὡς ἑστιώμενος παρά τισι Σιμωνίδης ὁ ποιητὴς κραταιοῦ καύματος ὥρᾳ καὶ τῶν οἰνοχόων τοῖς ἄλλοις μισγόντων εἰς τὸ ποτὸν χιόνος, αὐτῷ δ' οὔ, ἀπεσχεδίασε τόδε τὸ ἐπίγραμμα· τῇ ῥα κ.τ.λ.

The snow is put into the wine directly: to cool jars of wine in snow was a later refinement: see *infra* Ep. 36.

l. 1. τῇ sc. χιόνι: the speaker is supposed to point to it.

l. 3. ἐκάμφθη MSS., corr. Brunck.

l. 4. The same phrase is used of burial, *supra* iii. 9.

VI. *Anth. Pal.* v. 135: headed εἰς λάγυνον. Cf. *supra* i. 1.

VII. *Anth. Pal.* vi. 77.

VIII. *Anth. Pal.* ix. 270.

He will revel, taking pattern by the dances of the stars, and will imitate heaven itself in adorning himself with a lyre and crown.

l. 1. Cf. *Comus l.* 111, 'we that are of purer fire imitate the starry quire.'

l. 2. λὰξ ἐβαρυναόρος MS. Pal. It is not certain that we have recovered the original line; the reading in the text is that of Plan. βαρύνειν seems to be used as equivalent to the classical βαρύνεσθαι, *aegre ferre.* For the phrase cf. λὰξ ἀτίσῃς Aesch. *Eum.* 540.

l. 3. For the force of ἀνθόβολον see note on i. 16 *supra.*

l. 5. There is a play upon the two senses of κόσμος, 'order' and 'universe'.

l. 6. The Lyre of Orpheus and the Crown of Ariadne are the con-

stellations still bearing these names. Their two chief stars, Vega and Alphecca, are among the brightest in the northern hemisphere.

IX. *Anth. Pal.* ix. 546.

'*Navigantium oblectamenta recensentur*', says Jacobs; it is a curious, in Greek almost unique, piece of description in the manner of a Dutch painting.

l. 2. διφθερίδες (Lat. *segestria*) were awnings of skin stretched over he quarter-deck for protection against spray and rain.

l. 3. The cooking fire forces its way in little jets of flame through the stones which are built up into a hearth; over it a piece of meat is boiling in a pot.

l. 5. καὶ κρε ὕπτοντα ιδιδοιμι MS., corr. Schneider comparing *Il.* xi. 775, ἀμφὶ βοὸς ἕπετον κρέα.

l. 6. πρώτη MS., corr. Boissonade. Cf. Pers. v. 146, *Tu mare transilias? tibi torta cannabe fulto cena sit in transtro?*

l. 7. δὸς λάβε was a game of chance. It is referred to again in an epigram by Strato, *Anth. Pal.* xii. 204.

X. *Anth. Pal.* ix. 446.

Imitated from the epigram of Metrodorus, *infra* xii. 40.

l. 7. πολιή sc. θρίξ: for the full phrase cf. Ep. 47 *infra.*

l. 8. ζῶε may be either the vocative of ζωός (with retracted accent) or the imperative of ζώειν.

XI. *Anth. Pal.* x. 43. In the Greek system of numerals, 7, 8, 9, 10 are represented by the letters ζ, η, θ, ι.

For the special force of ζῆθι cf. the *Vivamus mea Lesbia* of Catullus, and the celebrated motto *dum vivimus vivamus* which apparently is first found on the tomb of Aelia Restituta at Narbo: Gruter, *C. I.* p. 609.

XII. *Anth. Pal.* ix. 133.

'A gentleman who had been very unhappy in marriage married immediately after his wife died: Johnson said, it was the triumph of hope over experience.'—Dr. Maxwell, quoted in Boswell's *Johnson*, ann. 1770. To the same purport is a fragment from the *Chrysilla* of Eubulus, quoted in Athen. xiii. 559 B.

XIII. *Anth. Pal.* xi. 68.

XIV. *Anth. Pal.* xi. 186. Under the name of Lucilius in Plan.

The νυκτικόραξ is identified by some with the horned owl, *strix bubo*, whose *ferale carmen* is spoken of by Virgil, *Aen.* iv. 462; by others with the heron, *ardea.* The 'night-raven' who sings in *L'Allegro*, l. 7, is merely a literal translation of the word.

Δημόφιλος, 'Mr. Popular', is of course an imaginary name; so the name of the unlucky painter, *infra*, Ep. 16, is Εὔτυχος, and of the little man, Ep. 21, Μάκρων.

XV. *Anth. Pal.* xi. 255.

XVI. *Anth. Pal.* xi. 215

l. 2. αὐτή μοι καὶ παῖδας ἐγείναο πάντας ὁμοίους, says a Pergamene epitaph by a husband on his wife, Cougny, ii. 190.

XVII. *Anth. Pal.* xi. 82.

Cf. the next epigram ; also *Anth. Pal.* xi. 83, 86.

l. 1. The δόλιχος δρόμος was of various lengths ; it seems that anything longer than the δίαυλος or double stadium was included under the name. Twenty-four stadia or something under three miles is the longest mentioned.

Arcadian games are also spoken of in an anonymous epigram, *Anth. Pal.* ix. 21 ; contests at Tegea in one attributed to Simonides, *Anth. Pal.* xiii. 19 ; and at Lycosura on Mount Lycaeus by Pausanias, *Arcadica*, ii. 1.

XVIII. *Anth. Pal.* xi. 85.

The δρόμος ὁπλιτῶν was introduced into the Olympian games in the 65th Olympiad (B.C. 520) μελέτης ἕνεκα τῆς ἐς τὰ πολεμικά according to Pausanias, *Eliaca A*, viii. 10.

l. 4. τιμῆς εἵνεκα, '*honoris causa*', goes with τῶν λιθίνων ; the statues erected in honour of victors in the race.

l. 5. εἰς ὥρας usually means 'next year', as in Theocr. xv. 74, κἠς ὥρας κἤπειτα ; and so the scholiast on this epigram explains it ἐν τῇ ἑξῆς Ὀλυμπιάδι. But it rather means at the regular hour of opening next day.

l. 6. στάδιον comes in at the end παρὰ προσδοκίαν, 'still short of the course by—the course'.

XIX. *Anth. Pal.* xi. 89.

The δορυδρέπανον was a hook mounted on a long pole and used as a grappling-iron in sieges and sea-fights : Caesar, *B. G.* iii. 14, *falces praeacutae insertae adfixaeque longuriis non absimili forma muralium falcium* ; Strabo in his account of the same battle calls these δορυδρέπανα.

XX. *Anth. Pal.* xi. 92.

l. 3. καταβὰς οἷος ὅτ' ἔζη MS. Brunck's correction, inserting ὅλος, which might easily have dropped out before οἷος, the more so on account of the ὅλως in *l.* 2, is the simplest way of filling up the line.

l. 4. σκελετόν (sc. σῶμα) is, according to etymology, rather a mummy than a skeleton ; but in medical Greek it means the latter.

l. 5. The φρατρίαι were subdivisions of the φυλή ; φράτορες were supposed to be united by a common ancestry, and had common religious rites.

XXI. *Anth. Pal.* xi. 95. In Plan. under the name of Ammianus.

l. 3. ψιλός, 'without armour', like γυμνός.

XXII. *Anth. Pal.* xi. 88.

l. 2. δῶ MS. δρῶ corr. Hecker. The gnat serves her for the eagle of Ganymede: '*in raptoris potentia excusationem facilitatis suae quaerit*', Jacobs.

XXIII. *Anth. Pal.* xi. 101.

XXIV. *Anth. Pal.* xi. 103.

XXV. *Anth. Pal.* xi. 106. Compare the stories of Cinesias in Athenaeus, xii. 551, 552.

l. 3. ἀράχνη here of course means the web, not the spider itself, and in *l.* 6, νῆμα τῆς ἀράχνης 'a thread of the web'. The usual word for a spider's web is ἀράχνιον.

XXVI. *Anth. Pal.* xi. 113.

There is a play on the word ἅπτεσθαι, which is used (1) of a suppliant embracing the knees or hand of a god, and (2) of a disease fastening upon a patient. Zeus 'caught the Marcus', as Beatrice says, *Much Ado*, I. i., 'God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere he be cured.'

XXVII. *Anth. Pal.* xi. 114.

A physician called Hermogenes is mentioned by Galen, and another by Dion Cassius; but the name here is probably taken at random. The names Hermogenes and Diophantus have both occurred already, *supra*, Epp. 19 and 24; see also the next epigram.

l. 3. Κρόνος, the '*inpius Saturnus*' of Horace, *Od.* II. xvii. 22.

l. 4. τελεῖ Ed. for λέγεις MS., which has been variously emended.

l. 5. ἐκτείνας sc. χέρα.

l. 6. ἀπασκαρίζω is a verb used to express the struggles of a dying fish out of water.

XXVIII. *Anth. Pal.* xi. 257.

Cf. Martial vi. 53, *in somnis medicum viderat Hermocratem.*

XXIX. *Anth. Pal.* xi. 115.

l. 2. Cf. Juvenal xiii. 93, *Isis et irato feriat mea lumina sistro.* Harpocrates (Egyptian *Her-pe-chruti*, Horus the child) is a form of the name of the hawk-headed Horus, the son of Osiris and Isis.

XXX. *Anth. Pal.* xi. 121.

XXXI. *Anth. Pal.* xi. 159.

XXXII. *Anth. Pal.* xi. 162.

There is an epigram of similar point, attributed to Lucilius, *Anth. Pal.* xi. 163, where the name of the soothsayer is Olympus. Neither need be a real name; these epigrams are merely academic exercises.

For the practice of such consultations cf. the story of Xenophon's journey to Delphi before he joined the expedition of Cyrus, *Anab.* III. i. 4-7.

XXXIII. Quoted in an anonymous argument to the Panathenaic oration of Aristides of Smyrna, the pupil of Herodes Atticus and friend of Marcus Aurelius, as having, however, been made not on him, but on a later rhetorician of the same name.

Athenaeus, viii. 348 D, has a similar story of a music teacher who had figures of Apollo and the nine Muses in his schoolroom, and when asked how many pupils he had, replied Σὺν τοῖς θεοῖς δώδεκα. Cf. also the story of Diogenes in Diog. Laërt. vi. 69.

l. 2. συψέλια is a barbarous transliteration of the Latin *subsellia*: *βάθρα* would be the pure Greek word.

XXXIV. *Anth. Pal.* xi. 143.

The rhetorician, the grammarian, and the musician are balanced, in a studied disarrangement, by Cerberus, Tityus, and Ixion. Nothing is known of this Marcus; *l.* 2 implies that he was a Cynic. Melito is alluded to in another epigram by the same author (*Anth. Pal.* xi. 246) as a writer of 'rotten plays'. The Rufus mentioned by Juvenal vii. 214 (and identified by some editors of Juvenal with the historian better known under his other names of Quintus Curtius) can hardly be the person spoken of here. Whatever the date of Q. Curtius may have been, he would be classed as a rhetorician rather than a grammarian.

l. 4. μελετᾶν in oratory means to rehearse or declaim.

XXXV. *Anth. Pal.* xi. 251.

l. 2. τούτων δύο MS., the second τῶν having fallen out.

l. 3. The one party in the suit claimed five months' rent for a house; the other replied that he had used the mill at night. The last may refer to some question of rights over a mill-stream which might only be used at certain hours. Or possibly αὐτόν is to be supplied again from *l.* 3, and the counter-suit was on the ground of annoyance from his neighbour grinding corn by night.

XXXVI. *Anth. Pal.* xi. 244, with no author's name; in Plan. under the name of Nicarchus.

There is an epigram with the same point in Martial, ii. 78.

l. 1. The original sense of *miliarium* (which must not be confounded with *mīliarium*, a milestone) was the socket in which the upright iron beam of an olive-press was fixed; Cato, *de Agri Cultura*, c. 20. Later it seems to have been applied to a tall narrow caldron in baths of a similar shape, and so it is explained by Athenaeus, iii. 98 D, as equivalent to ἰπνολέβης, the urn in which water was kept hot over charcoal for mixing with wine.

l. 4. βαύκαλις is the same as ψυκτήρ, a wine-cooler.

XXXVII. *Anth. Pal.* xi 259.

The horses and witches of Thessaly were both famous from early times: for the latter cf. *supra*, ii. 23.

XXXVIII. *Anth. Pal.* xi. 315.

The covers of the cushions used at dinner in rich houses were made of precious stuffs and embroideries. Compare with this the lines of Catullus (xii.) on the man who stole napkins at dinner.

XXXIX. *Anth. Pal.* xi. 236.

There are several versions of this jest attributed to Phocylides (fl. 520 B.C.) from which this epigram is probably imitated.

XL. Synesius, *Epist.* 127, and Suidas, *s.v.* φρῦνος.

Of the many towns called Laodicea, that in Asia on the Lycus, and that on the coast of Syria south of Antioch were the most important. It is not known to which this epigram refers.

l. 1. ἀσπίς is the Egyptian cobra ; ὄφις the common (venomous) snake.

XLI. *Anth. Pal.* xi. 331. In Plan. under the name of Antipater of Thessalonica.

l. 1. The MSS. give the form Σωτήριχος here and in *l.* 3. More than one Athenian trireme was called Σωτηρία ; Böckh, *Seewesen des Att. Staats*, p. 92. Among upwards of 250 names of triremes in Böckh's lists, all are feminine with two doubtful exceptions, the Ἡγησίπολις and the Φώς (or Φῶς?). Perhaps we should read Σωτήριον as a feminine diminutive in both lines here.

l. 2. The allusion is to Zeus under his title of Σωτήρ or Σωτήριος, the preserver of voyagers.

l. 4. The play on the double sense of παρά, 'alongside of' and 'to' can hardly be preserved in a translation. Grotius neatly turns it :

Nomen inane gerit : nam fertur quisquis in illa, est
Aut ubi litus adest, aut ubi Persephone.

XLII. *Anth. Pal.* xi. 391.

XLIII. *Anth. Pal.* vii. 121. Also quoted by Diog. Laërt. viii. 44.

XLIV. *Anth. Pal.* xi. 406.

l. 2. οὐ μακράν MS., corr. Herwerden.

XLV. *Anth. Pal.* xii. 50, *ll.* 1-4. For the remainder of the epigram as it stands in the MS., see *infra*, xii. 11, and the notes there.

l. 3. κατεθήκατο MS., corr. Schneidewin. The verb applies strictly to ἰούς only, but τόξα καὶ ἰούς is treated as a single phrase.

l. 4. Cf. the epigram of Antipater in *Anth. Pal.* xi. 158, σὺ δ' ἔφυς σὺν σποδιῇσι κύων.

XLVI. *Anth. Pal.* xi. 429.

The sense is from Theognis, 627, Bergk :

Αἰσχρόν τοι μεθύοντα παρ' ἀνδράσι νήφοσι μεῖναι
αἰσχρὸν δ' εἰ νήφων πὰρ μεθύουσι μένοι.

But Lucian has just made that slight change in form which makes an epigram out of what was a γνώμη.

XLVII. *Anth. Pal.* v. 112. Cf. *Songs before Sunrise*, Prelude, stanzas 10 and foll.: 'Play then and sing; we too have played.'

l. 1. ἠράσθην here is middle, not passive like ἠράσθης, *supra* ix. 16.

XI

I. *Anth. Pal.* vii. 566.

II. *Anth. Pal.* xi. 8: also engraved on the tomb of Cerellia Fortunata at the Villa Pamfili-Doria at Rome, *C. I. G.* 6298. The marble reads in *l.* 1, στήλῃ χαρίσῃ· λίθος ἐστίν, and in *l.* 3, εἴ τι ἔχεις μετάδος, and adds another couplet:

> Τοῦτ' ἔσομαι γὰρ ἐγώ· σὺ δὲ τούτοις γῆν ἐπιχώσας
> εἴφ', ὅ τ' ἐγὼ οὐκ ἦν, τοῦτο πάλιν γέγονα.

Cf. the pseudo-Anacreon, 30 Bergk: τί σε δεῖ λίθον μυρίζειν, τί δὲ γῇ χέειν μάταια; ἐμὲ μᾶλλον, ὡς ἔτι ζῶ, μύρισον.

l. 2. 'Neither make the fire blaze' sc. with wine and ointments poured over it. Cf. Virg. *Georg.* iv. 384, *ter liquido ardentem perfudit nectare Vestam, ter flamma ad summum tecti subiecta reluxit.* It is not therefore necessary to read βρέξῃς with most editors.

III. *Anth. Pal.* vii. 655.

l. 4. Ἀλκάνδρῳ MS. Pal., Ἄλκανδρος Plan.; Hecker very ingeniously reads,

> εἴ με θανόντα
> γνώσοντ', Ἀλκάνδρῳ τοῦτο τί Καλλιτέλευς;

But the sense rather seems to be that he will take his place in the under-world without the certificate of a pompous tomb and inscription, and be known there simply by his own name, 'A. son of B.' being the full name of a citizen. γνώσονται has a double construction, with a direct object and an object-clause, 'the dead will know me dead, (and) that this (dust) is Alcander son of Calliteles.'

IV. *Anth. Pal.* vii. 321.

l. 3. The olive was propagated from long pieces of the trunk sawn off and stuck in the ground, πρέμνα, Latin *caudices.* Cf. Virg. *Georg.* ii. 30, and for the verb ἐνεστήριξεν (Salmasius' correction of the MS. ἀνεστήριξεν) the *stirpes obruit arvo* of the same passage.

l. 4. Perhaps we should read κλήμασί σ' ἠγλάϊσεν.

V. *Anth. Pal.* vii. 78.

On the famous geographer Eratosthenes of Cyrene, principal keeper of the Alexandrian library under Ptolemy III., IV., and V., who died at the age of more than eighty about 196 B.C.

l. 1. ἀμαυρῇ carries on the metaphor in ἔσβεσεν; 'such sickness as makes the light of life burn dim.'

l. 6. 'The beach of Proteus' is the coast of Egypt, where Menelaus meets Proteus in the *Odyssey.*

VI. *Anth. Pal.* vii. 731.

l. 1. αὐτῷ MS., αὔῳ corr. Meineke.

l. 4. ποίας 'haysels' *i.e.* summers; the use is not unfrequent in later Greek. '*Suaviter hoc dictum de sene, cui nihil apricatione iucundius,*' Jacobs.

l. 6. ἐς πλεόνων ἦλθε μετοικεσίην is the Latin *ad plures commigravit.* See note on iii. 38, *supra.*

VII. Quoted as by Theaetetus, in the life of Crantor, Diog. Laërt. iv. 25.

Crantor of Soli was head of the Academy about 300 B.C. Diog. Laërt. mentions his having written poetry. It is not known to what age he lived.

l. 2. Cf. the famous line of Menander, Δὶς Ἐξαπατῶν, *fr.* 4, ὃν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος: and *C. I. G.* 936,

> εἰ μὴ ψευδὴς λόγος ἀνδρῶν
> παῖδας ἀποθνήσκειν οὓς φιλέουσι θεοί.

l. 4. εὐθυμίῃ MS. against the metre. I have written εὐφροσύνῃ which has about the same sense. Cf. the tribute paid to Sophocles in the under-world, Aristoph. *Ran.* 82, ὁ δ' εὔκολος μὲν ἐνθάδ', εὔκολος δ' ἐκεῖ.

VIII. *Anth. Pal.* vii. 717.

l. 1. ταῦτα may either agree with βοαύλια or be the object of λέξατε. Ψυχρὰ βοαύλια are the *frigida rura* of Virgil, *Georg.* iii. 324.

IX. *Anth. Pal.* vii. 657.

Cf. the description of the shepherd's funeral in Longus, i. 31: φυτὰ ἥμερα πολλὰ ἐφύτευσαν καὶ ἐξήρτησαν αὐτῶν τῶν ἔργων ἀπαρχάς· ἀλλὰ καὶ γάλα κατέσπεισαν καὶ βότρυας κατέθλιψαν καὶ σύριγγας πολλὰς κατέκλασαν· ἠκούσθη καὶ τῶν βοῶν ἐλέεινα μυκήματα, καὶ ὡς ἐν ποιμέσιν εἰκάζετο, ταῦτα θρῆνος ἦν τῶν βοῶν ἐπὶ βουκόλῳ τετελευτηκότι.

ll. 1. 2. There is a curious inversion of the verbs, ἐμβατέοντες going in sense and construction with ῥάχιν, and οἰοπολεῖτε with αἶγας καὶ ὄϊς. Some editors propose to read ῥάχιν ἐμβατέοντες . . . οἰοπολεῖτ' ὄϊας, but there is no justification for doing so. The disarrangement of the words is merely a piece of not very happy over-refinement of style.

l. 5. Cf. Keats, *Isabella*, stanza 38,

> A sheepfold bleat
> Comes from beyond the river to my bed.

With the ἄξεστος πέτρα may be compared the 'large flint-stone' of the same verse.

X. *Anth. Pal.* vii. 171.

XI. *Anth. Pal.* vii. 209. Also quoted by Suidas *s.vv.* δυηπαθής and ἠρία.

l. 1. δυηπαθής is explained by Suidas as equivalent to καρτερικός; it has much the same force as the Homeric πολύτλας.

l. 4. So θαλάμη is used of the cells in a honeycomb, *Anth. Pal.* vi. 239, ix. 404.

XII. *Anth. Pal.* vii. 203.

On a decoy partridge (παλεύτης). Aelian, *Nat. An.* iv. 16, gives an account of the way in which they were used: προσάγεται δὲ ἄρα ὁ πέρδιξ καὶ σειρῆνας ἐς τὸ ἐφόλκον προτείνει τὸ τῶν ἄλλων τὸν τρόπον τοῦτον. ἕστηκεν ᾄδων, καὶ ἔστιν οἱ τὸ μέλος προκλητικόν, ἐς μάχην ὑποθῆγον τὸν ἄγριον, ἕστηκε δὲ ἐλλοχῶν πρὸς τῇ παγῇ· ὁ δὲ τῶν ἀγρίων κορυφαῖος ἀντᾴσας πρὸ τῆς ἀγέλης μαχούμενος ἔρχεται· ὁ τοίνυν τιθασὸς ἐπὶ πόδα ἀναχωρεῖ, δεδιέναι σκηπτόμενος, ὁ δὲ ἔπεισι γαῦρος οἷα δήπου κρατῶν ἤδη, καὶ ἑάλωκεν ἐνσχεθεὶς τῇ παγῇ. Cf. also Xen. *Mem.* II. i. 4, and *supra*, iii. 60.

l. 1. δρίος ὑλῆεν is a variation of the ordinary δρίος ὕλης, a forest copse.

XIII. *Anth. Pal.* vii. 199.

The MS. has the heading εἴς ὄρνεον ἀδιάγνωστον, οἶμαι δὲ λάρον. This probably indicates that the words φίλε λάρε, which are the reading in the MS., *l.* 3, are a conjectural restoration where the original MS. was corrupt or illegible. It is a bad guess; λάρος has α short in classical Greek; and a sea-gull would never be kept on account of its voice. *De huius aviculae cantu nihil legi quod ad eius commendationem pertinet*, as Jacobs quaintly observes. This must be some sort of singing-bird; and in fault of a better, we must retain the reading of Plan., φίλ' ἐλαιέ, which may indeed be right, if ἐλαιός be a collateral form of ἐλέα, a bird mentioned by Aristotle in the *Hist. An.* and apparently a kind of reed-warbler.

l. 4. Cf. *supra*, iii. 58, and the note there.

XIV. *Anth. Pal.* vii. 189. On a field-cricket (*gryllus campestris*) kept as a plaything, cf. *supra*, i. 64: and White's *Selborne*, Letter XLVI., 'One of these crickets, when confined in a paper cage and set in the sun, and supplied with plants moistened with water, will feed and thrive, and become so merry and loud as to become irksome in the same room where a person is sitting: if the plants are not watered it will die.'

l. 3. Κλύμενος, the Renowned, was one of the names of the lord of the under-world. Pausanias, *Corinthiaca*, xxxv. 9, says that behind the temple of Chthonia at Hermione there was a 'place of Clymenus' with a chasm in the earth through which Heracles was said to have brought Cerberus up from Hades.

l. 4. Crickets were supposed to feed on dew. Instead of the wetted turf in its cage it has now all the meadows of Hades and the dew of Persephone for playground and food.

XV. *Anth. Pal.* ix. 432.

Placed by Ahrens among the *Dubia et spuria* in his edition of Theocritus.

l. 2. διγλήνως ὦπας, the *geminas acies* of Virgil, *Aen.* vi. 788.

XVI. *Anth. Pal.* ix. 417.

XVII. *Anth. Pal.* vii. 173, with the title Διοτίμου οἱ δὲ Λεωνίδου.

XVIII. *Anth. Pal.* vii. 398.

Cf. the epigram by Leonidas of Tarentum, *Anth. Pal.* vii. 660, from which this is probably imitated.

XIX. *Anth. Pal.* vii. 477.

On an Egyptian woman, buried at Eleutherne in Crete, according to the generally accepted correction of Reiske, Ἐλευθέρνης, for the MS. ἐλευθερίης, in *l.* 3.

l. 4. Cf. the saying of Aristippus quoted in Stobaeus, *Flor.* xl. p. 233, ἦ οὐ πανταχόθεν ἴση καὶ ὁμοία ἡ εἰς Ἅιδου ὁδός;

XX. *Anth. Pal.* vii. 510.

The MS. reading Χίον (with long ι) in *l.* 4 has generally been regarded as a false quantity, indicating either a corruption in the text or a very late date for the epigram. Many alterations have been suggested, and will be found detailed in Bergk *Lyr. Gr.* iii. p. 470. Bergk himself, in his fourth edition, reads οὐδ' ἵκεν Κέων πάλιν ἀμφιρύτην. But some doubt is thrown on the supposed necessity of an alteration by an epigram of the 3rd or 4th century B.C. where the original marble is extant (Kaibel, *Epigr. Graec.* 88) with a line, Χίος ἀγαλλομένη Συμμάχῳ ἐστὶ πατρίς, where the reading is unquestionable. Herwerden suggests that the vowel is lengthened as in the Homeric φίλε κασίγνητε; and this epic usage was certainly copied by later poets, *e.g.* Archias in *Anth. Pal.* vii. 140, πατὴρ μὲν Πρίαμος, γᾶ δ' Ἴλιον, οὔνομα δ' Ἕκτωρ. This epigram has the all but inimitable touch of Simonides, and if not authentic is a very masterly forgery.

XXI. *Anth. Pal.* vii. 376.

l. 6. Cf. *Winter's Tale*, IV. iii.:

> a wild dedication of yourselves
> To unpath'd waters, undream'd shores:

and the last verses of Arnold's *Scholar Gipsy*.

XXII. *Anth. Pal.* vii. 630.

l. 2. δυσπλοΐη MS. Hecker's correction δυσπνοΐη seems almost necessary: κοπάζειν, 'to abate', of a storm (*e.g.* Hdt. vii. 191, ἄλλως κως αὐτὸς ἐθέλων ἐκόπασεν, of the great storm which fell on the Persian fleet at Artemision) could hardly be used of a voyage. Longinus, in criticising the passage of Herodotus, calls the word ἄσεμνον καὶ ἰδιωτικόν.

XXIII. *Anth. Pal.* ix. 82.

l. 6. The story of 'the Tuscan mariners transform'd' is told in *Hom. Hymn.* vi. and Ovid, *Met.* iii. 660 foll.

XXIV. *Anth. Pal.* vii. 287.

l. 8. Observe the metaphor in *εἱλκυσάμην*; the fisherman drew up Death in his nets.

XXV. *Anth. Pal.* vii. 286.

XXVI. *Anth. Pal.* vii. 532.

XXVII. *Anth. Pal.* vii. 534. The first couplet is in Plan. under the name of Theocritus, and the whole epigram is generally printed among the Theocritean epigrams (26 ed. Ahrens).

l. 4. Hollow Syria is properly the plain between the two ranges of Libanus and Anti-Libanus; but it was also used to include Damascus and the country east of Anti-Libanus up to the edge of the desert, and here seems to include the coast west of Libanus as well.

l. 6. The morning setting of the Pleiades was about the 3rd of November.

XXVIII. *Anth. Pal.* vii. 278.

l. 2. Jacobs would read *ἀγρύπνου λήσομαι Ἰονίου*, without any obvious necessity.

l. 4. *ξείνου* MS. Pal.; *ξείνων* Plan.

l. 6. After this line the MSS. add another couplet:

> Μόχθων οὐδ' Ἀΐδης με κατεύνασεν, ἡνίκα μοῦνος
> οὐδὲ θανὼν λείῃ κέκλιμαι ἡσυχίῃ.

which has the appearance of being a later addition, as it only repeats rather feebly what has been said already, and this is not like Archias.

XXIX. *Anth. Pal.* vii. 636.

l. 1. The metrical quality of this line should be noticed; it is a bucolic hexameter with no appreciable caesura, so that the rhythm slides heavily down on the spondee followed by a pause at the beginning of the pentameter. I do not know that this can be precisely paralleled elsewhere; the effect is very beautiful.

l. 2. The word *λευκόλοφον* does not occur elsewhere; the picture seems to be of a white limestone hill with grassy slopes towards the sea. Reiske compares *λευκόπετρον*, which is used by Polyb. iii. 53 and x. 30.

l. 3. *ποτε βληχημένα βάζων* MS. which is mere nonsense, even if there were such a word as *βληχημένα*. The reading in the text is much nearer the MS. than Lobeck's *πότι βληχητὰ βιβάζων*.

l. 4. *ἤ* is equivalent to *μᾶλλον ἤ*, as in iv. 29 *supra*. *νήοχα* is another *ἅπαξ εἰρημένον*. It probably means little if anything more than *ναυτικά*. If there is any special force in the latter half of the compound it would seem to be 'that make the ship keep her way'.

l. 6. ἀπημέσατο, Salmasius from MS. ἐφημίσατο. Others read ἐφωρμίσατο.

XXX. *Anth. Pal.* vii. 284.

XXXI. *Anth. Pal.* vii. 271.

ll. 3 and 4 are imitated from the epigram of Simonides, *supra* iii. 24.

XXXII. *Anth. Pal.* ix. 271.

l. 1. I have retained the MS. reading, as, though rather harsh, it gives a sufficiently good sense. The heading in the MS., εἰς τὴν ἐν Βοσπόρῳ θάλασσαν, does not seem to have any further foundation than a misreading of this line (—βος πόρος). Jacobs suggests καὶ πότε δὴ νήεσσ' ἄφοβος πόρος.

l. 2. The days of the halcyons, αἱ ἀλκυονίδες or ἀλκυόνειαι, were the week before and the week after the winter solstice, when there was usually fine weather, in which the halcyon was believed to breed. Cf. Simonides, *fr.* 12, Bergk:

> ὡς ὁπόταν χειμέριον κατὰ μῆνα πινύσκῃ
> Ζεὺς ἄματα τέσσαρα καὶ δέκα
> λαθάνεμόν τέ μιν ὥραν καλέοισιν ἐπιχθόνιοι
> ἱρὰν παιδοτρόφον ποικίλας
> ἀλκυόνος.

and Aristotle, *Hist. An.* v. 2, ἡ δ' ἀλκυὼν τίκτει περὶ τροπὰς τὰς χειμερινάς. διὸ καὶ καλοῦνται, ὅταν εὐδιειναὶ γένωνται αἱ τροπαί, ἀλκυόνειαι ἡμέραι, ἕπτα μὲν πρὸ τροπῶν, ἕπτα δὲ μετὰ τροπάς. For the story of Ceÿx and Alcyone and a description of halcyons' weather, see the opening of Lucian's *Halcyon sive de transformatione.*

l. 3. στηρίξατο κῦμα refers to the solid appearance of a smooth sea, the *marmor* of Latin poetry.

l. 5. The construction is ἡνίκα αὐχεῖς (εἶναι) μαῖα.

XXXIII. *Anth. Pal.* vii. 263: ascribed to Anacreon. It is certainly of later date, and is in the manner of Leonidas of Tarentum.

l. 2. From *Il.* xi. 306, Νότοιο βαθείῃ λαίλαπι.

l. 3. ὥρη ἀνέγγυος, a season that there are no means of binding down.

XXXIV. *Anth. Pal.* vii. 482.

l. 1. A boy's hair was cut at the festival of the Apaturia next following his third birthday, when his name was enrolled in his φρατρία. The festival was called Κουρεῶτις.

l. 5. Περίκλειτος, Edd. after Salmasius. The MS. has περι, with a mark signifying that something was lost.

l. 6. Cf. Antipater in *Anth. Pal.* vii. 467, ἐς τὸν ἀνόστητον χῶρον ἔβης ἐνέρων.

XXXV. *Anth. Pal.* vii. 662. Ascribed to Theocritus in a note in one of the MSS. of Plan., and also found in some MSS. of Theocritus. The heading in MS. Pal. is Λεωνίδου merely; but from the style it is safe to ascribe it to Leonidas of Tarentum.

l. 2. Ahrens would read πολλοῖς, and πολὺ τῆς has also been suggested. But πολλῆς ἡλικίης is equivalent to πολλῶν ὁμηλίκων.

ll. 5, 6. The MSS. of Theocritus read αἰαῖ ἐλεινά or αἲ ἐλεεινά, and τὰ λυγρότατα.

XXXVI. *Anth. Pal.* vii. 483.

XXXVII. *Anth. Pal.* vii. 466.

l. 6. ὠκέος ἠελίου is from Mimnermus, *fr.* 11 Bergk. This couplet may have suggested to Gray the opening of his noble sonnet on the death of Richard West.

l. 8. The dead boy becomes almost identified with the Angel of Death, Hermes πρόπομπος.

XXXVIII. *Anth. Pal.* ix. 254.

l. 8. λοιπαῖς, to all other mothers. With the passionate exaggeration may be compared the famous *me primam absumite ferro* of the mother of Euryalus, *Aen.* ix. 494.

XXXIX. *Anth. Pal.* vii. 671; with the heading ἄδηλον, οἱ δὲ Βιάνορος. It is headed ἄδηλον in Plan.

XL. *Anth. Pal.* vii. 513.

l. 1. φῆ ποτε πρόμαχος MS. Pal. Πρωτόμαχος is the correction generally accepted. Plan. has Τίμαρχος.

l. 3. If the MS. text is right, there is a construction *ad sensum*, a sort of combination of the two expressions οὐ λήσῃ παιδός οὔτ' ἀρετὴν οὔτε σαοφροσύνην and οὐ λήσῃ παιδός, ποθέων ἀρετὴν καὶ σαοφροσύνην (αὐτοῦ). Bergk alters λήσῃ to λήξεις, and Dilthey would read οὗ τ' ἀρετὴν ποθέων οὗ τε σαοφροσύνην.

XLI. *Anth. Pal.* vii. 711.

l. 1. Pitane was one of the Aeolian colonies on the bay of Elaea in Asia Minor. It was never a place of any importance.

l. 3. διωλένιον, held at the full stretch of the arm. Cf. *The Ancient Mariner* (verse omitted after the edition of 1798):

> They lifted up their stiff right arms,
>   They held them straight and tight;
> And each right arm burnt like a torch,
>   A torch that's borne upright.

l. 6. Λήθης πέλαγος occurs again in an epigram by Dionysius of Rhodes, *Anth. Pal.* vii. 716. So Styx is spoken of indifferently as a river or a lake.

l. 7. For the ἐπιθαλάμιος κτύπος on the doors of the bridal chamber, see the next epigram, and Hesychius *s.v.* κτυπιῶν.

XLII. *Anth. Pal.* vii. 182.

l. 1. There is a reminiscence of Soph. *Ant.* 815, οὔτ' ἐπινυμφίδιός πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

l. 3. For λωτοί see note on iv. 20 *supra*.

XLIII. *Anth. Pal.* vii. 600. In Plan. under the name of Paulus Silentiarius.

l. 1. The MS. has εἶλε in both places. εἶχε, the ordinary reading, is no doubt right. It is taken up again by κατέχει in *l.* 6.

XLIV. *Anth. Pal.* v. 108.

l. 4. Brunck and Jacobs alter ἦθος to ἄνθος, but the former is more in the manner of Crinagoras.

l. 6. τῶν ἐπί σοι is simply equivalent to τῶν σῶν.

XLV. *Anth. Pal.* vii. 735. The grave of Theano would seem to have stood outside the city gate of Phocaea.

l. 2. For the epithet cf. the last words of Meleager in *Atalanta in Calydon*:

Kiss me once and twice
And let me go; for the night gathers me,
And in the night shall no man gather fruit.

XLVI. *Anth. Pal.* vii. 378.

l. 3. ἄμφω δ' ὡς ὑμέναιον MS., corr. Jacobs.

l. 4. Cf. *Rom. and Jul.* V. iii.:

—Here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
. . . I still will stay with thee
And never from this palace of dim night
Depart again.

XLVII. *Anth. Pal.* vii. 476.

l. 4. μνᾶμα MS. in both places; corr. Brunck.

XLVIII. *Anth. Pal.* vii. 41.

This epigram and the next following in the Anthology, vii. 42, both on Callimachus of Alexandria the famous scholar and poet, are written as one in MS. Pal., but are properly separated in Plan. and in modern editions of the Anthology. Another epigram attributed to Apollonius Rhodius, *Anth. Pal.* xi. 275, gives the criticism of a jealous rival on Callimachus.

l. 1. The Αἴτια of Callimachus opened with an account of a dream in which the poet found himself among the Muses and received instruction from them.

l. 2. From *Il.* xxiii. 19, Achilles over Patroclus.

XLIX. *C. I. G.* 6789; Kaibel, *Epigr. Graec.* 548. On a tomb at Nîmes. Above the verses is the inscription,

D. M.

C. VIBI LICINIANI V. ANN. XVI. M. VI.

C. VIBIVS AGATHOPVS ET LICINIA NOMAS

FILIO OPTIMO PIISSIMO

l. 2. αἰγίπυρον or αἰγίπυρος was a weed with a red flower (perhaps the loosestrife?): it is mentioned in Theocr. iv. 25 as growing by a river-side ὅπη καλὰ πάντα φύοντι.

L. *Anth. Pal.* vii. 553.

The contrast between the enslaved body and the free soul is as early as the Attic tragedians, *e.g.* Soph. *fr.* 677, εἰ σῶμα δοῦλον ἀλλ' ὁ νοῦς ἐλεύθερος: it is a frequent text in Euripides. But the liberation of the slave's body by death belongs to a later stage of thought. There does not seem here to be any implied reference to burial in a 'free tomb' as in iii. 55 *supra*.

LI. *Anth. Pal.* vii. 307.

LII. *Anth. Pal.* vii. 342.

LIII. *Anth. Pal.* vii. 670. This, perhaps the most perfect epigram ever written in any language, is most probably authentic. See *supra* ii. 22, for a reference to the whole question of the epigrams ascribed to Plato, and *supra* viii. 7. for Aster. Cf. also the well-known καὶ οὔθ' Ἕσπερος οὔθ' Ἑῷος οὕτω θαυμαστός in Arist. *Eth.* v. i. 15.

XII

I. *Anth. Pal.* v. 12.

l. 1. πυκάζειν, 'to crown with garlands' as in Hdt. vii. 197. The full phrase, στεφάνοις κεφαλὰς πυκασώμεθα, occurs *infra* Ep. 10.

II. *Anth. Pal.* v. 39.

l. 3. When I am dead, there will be many bearers 'kirkward to carry me.'

l. 4. τῶνδ' ἕνεκεν, sc. to save them their trouble. ἴσως is sarcastic, like the Latin *credo*.

III. *Anth. Pal.* xi. 168.

l. 4. The diminutive ἐρωμένιον does not seem to occur elsewhere. Plan. reads γνούς τι μελισμάτιον, probably from the same reason which induced the change in the text of Ep. 10 *infra*, *l.* 2.

l. 6. Lucian *de Luctu*, c. 10, ἐπειδάν τις ἀποθάνῃ, πρῶτα μὲν φέροντες ὀβολὸν ἐς τὸ στόμα κατέθηκαν αὐτῷ, μισθὸν τῷ πορθμεῖ τῆς ναυτιλίας γενησόμενον.

IV. *Anth. Pal.* xi. 62.

This epigram is a free rendering into elegiacs of Eur. *Alc.* 782-791, for the greater part keeping pretty closely to the words of Euripides.

V. *Anth. Pal.* xi. 56.

l. 3. θνητὰ λογίζεσθαι is equivalent to the common θνητὰ φρονεῖν.

l. 5. The force of ῥοπῇ μόνον has been well illustrated from Seneca *de Brevitate Vitae*, c. 10: *praesens tempus in cursu semper est, fluit et praecipitatur.*

VI. Theognis, *ll.* 887-8, Bergk ; who inclines, rightly as it seems to me, to think that the couplet is not by Theognis but by Mimnermus.

VII. *Anth. Pal.* xi. 28.

l. 5. σοφίης νόος go together ; 'the Reason of philosophy', as one might say 'the Socrates of the *Phaedo*', *i.e.* the rational human being according to philosophy.

For Cleanthes and Zeno see *supra* i. 1.

VIII. *Anth. Pal.* xi. 25.

l. 2. μοιριδίῃ μελέτῃ is a rather awkward way of saying μελέτῃ μοίρης. Sleep, the image of death, is by a bold extension of language called the rehearsal of death. Cf. Ep. 47 *infra*.

l. 5. πολύς sc. χρόνος.

l. 6. ἡ συνετή sc. θρίξ. For the full phrase cf. Philodemus in *Anth. Pal.* xi. 41 :

> Ἤδη καὶ λευκαί με κατασπείρουσιν ἔθειραι,
> Ξανθίππη, συνετῆς ἄγγελοι ἡλικίης.

IX. *Anth. Pal.* xi. 23.

He will ride by the highway to death like a gallant, and not skulk along by-paths.

l. 5. Cf. Nicaenetus in *Anth. Pal.* xiii. 29, where the line οἶνος τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ is quoted as a saying of Cratinus.

X. *Anth. Pal.* xi. 19.

l. 2. I have adopted in the text the reading of Plan., which Jacobs says is due to a *mala monachi manus.* The Palatine MS. has παισὶ συνεσσόμεθα.

XI. *Anth. Pal.* xii. 50, *ll.* 5-8. In the MS. this epigram is run on to another of four lines which is here printed in another section (*supra* x. 45). The eight lines are obviously not a single poem. Most editors strike out the last couplet and retain the first three as a single epigram ; and there is sufficient connexion of thought to give countenance to this. But there is an even stronger connexion between the third and fourth couplets, and it seems pretty certain that each half of the MS. poem is a complete epigram by itself.

l. 1. From Alcaeus, *fr.* 41 Bergk, Πίνωμεν· τί τὸ λύχνον μένομεν ; δάκτυλος ἁμέρα. Apparently the meaning of the expression in Alcaeus is 'day passes quickly', is no bigger than a finger's breadth : cf. Mimnermus, *fr.* 2, Bergk, πήχυιον ἐπὶ χρόνον ἄνθεσιν ἥβης τερπόμεθα. But as modified here, it is a curiously exact parallel to a verse in Omar Khayyam (edition of 1859)—

> Dreaming while Dawn's Left hand was in the Sky
> I heard a Voice within the Tavern cry,
> 'Awake, my Little ones, and fill the Cup
> Before Life's Liquor in its cup be dry.'

l. 2. κοιμιστὴς λύχνος, the lamp that says bed-time; like 'the star that bids the shepherd fold' in *Comus*.

l. 3. πίνομεν οὐ γὰρ ἔρως MS.; Salmasius restored γαλερῶς from Hesychius, who explains it as equivalent to ἱλαρῶς.

XII. *Anth. Pal.* vii. 32.

Probably for an epitaph on Anacreon: cf. *supra*, iv. 8 and 9, and the notes there.

XIII. *Anth. Pal.* xi. 43.

Compare Omar Khayyam, xxxv-xxxviii (edition of 1879).

XIV. *Anth. Pal.* xi. 3: headed ἀδέσποτον; it is in the style of Palladas.

l. 4. γλωσσόκομον or (usually) γλωσσοκομεῖον was the case in which the mouth-pieces (γλωσσίδες) of flutes were kept when the instrument was not in use. Longinus, c. xliv., uses it of a sort of wooden frame in which dwarfs were kept. Here it is applied to the case in which the dead man is put away, 'this little organ' in which 'there is much music, excellent music, yet cannot you make it speak' any more.

l. 5. ἀκτή (the Δημήτερος ἀκτή of Homer) is fine meal, which kneaded and soaked in wine was the simplest form of Greek food.

The κοτύλη was about half a pint; the force of the article here (ταῖς κοτύλαις) is to imply, without expressing it directly, the two cotylae of wine, which with a choenix of meal were a slave's daily allowance.

XV. *Anth. Pal.* ix. 412.

l. 2. κράμβη, the spring cabbage, of which πρωτοτόμος was the regular gardener's name; cf. Columella x. 369.

l. 3. A scholium in one of the MSS. of Plan. says that μαίνη is an εἶδος βοτάνης, 'sort of vegetable', but nothing further is known of it. A fish called by this name is mentioned by Pliny, but he says it was eaten salted. The epithet ζαγλαγεῦσα is explained in the same scholium as γάλακτος μεστή.

ἀρτιπαγὴς ἁλίτυρος is a soft cream cheese, slightly salted to make it keep longer: cf. Virg. *Georg.* iii. 403.

XVI. Kaibel, *Epigr. Graec.* 640. From a tomb in the island of Lipara, of the second century A.D.

l. 4. γλἄφυρός of persons is the Latin *concinnus*, the old English 'nice'.

l. 5. Ritschl would read Πανελεύθερος as a proper name.

XVII. *Anth. Pal.* xi. 364.

l. 1. λιτός, one of the *minutus populus.* The antithesis to ὁ λιτός is ὁ πανύ.

ἐρᾶται is Scaliger's correction of the MS. ὁρᾶτε. It is passive, as in ix. 16 *supra.*

l. 2. I have written κἀστί for the MS. ἐστί: Scaliger put a point of interrogation after ἐρᾶται.

XVIII. Theognis, *ll.* 1069, 1070, Bergk.

XIX. *Anth. Pal.* ix. 565.

On one who had abandoned poetry for philosophy. This explanation, given by a scholiast, seems unquestionable, although the editors since Bentley have all gone off upon the idea that the epigram was written to console an unsuccessful dramatist for his defeat at the Dionysia. The phrase *καθαρὰ ὁδός* ('a clear road' exactly in our sense) cannot mean, as is implied by this explanation, an untrodden or unpopular road. But here it has its other sense of a clean or pure road.

The subject of the epigram is very probably the Theaetetus who is only known otherwise as the author of five epigrams, three of which, all characterised by a clear and grave beauty, are included in this selection, *supra* iii. 28, vii. 16, xi. 7. The last of these is on the death of Crantor, the head of the Stoic school, whose pupil Theaetetus would appear to have been.

XX. *Anth. Pal.* xi. 282. Attributed in Plan. to Lucilius.

Cf. Seneca *Ep.* XXIV, '*Moriar*': *hoc dicis*, '*desinam mori posse.*'

XXI. *Anth. Pal.* x. 59.

l. 2. *τοῦτο*, sc. *τὸ μὴ ἀνιᾶσθαι.*

l. 4. Shakespeare, *Sonnet* CLXVI., 'And, Death once dead, there's no more dying then.'

XXII. Stobaeus, *Flor.* cxxiv. p. 616.

XXIII. *Anth. Pal.* x. 65.

Cf. Marcus Aurelius iii. 3, *ἐνέβης, ἔπλευσας, κατήχθης, ἔκβηθι.*

XXIV. *Anth. Pal.* x. 79.

The thought in this epigram is often recurred to by Marcus Aurelius: cf. especially ii. 14, v. 23.

XXV. Plutarch, *Consolatio ad Apollonium*, c. 15; *γενναῖον δὲ καὶ τὸ Λακωνικόν, νῦν ἄμμες κ.τ.λ.*

XXVI. *Anth. Pal.* x. 75.

l. 3. *ὄργανα*, the musical instrument; this is apparently one of the earliest instances of the modern name; Vitruvius calls it *hydraulicon.* It was invented at least as early as 250 B.C., the date of Hero of Alexandria. There is a description of a man playing on an organ in an epigram attributed to the Emperor Julian, *Anth. Pal.* ix. 365.

l. 8. The expression is adapted from the common proverbial phrase 'to feed on air', of the chameleon's dish.

XXVII. *Anth. Pal.* vii. 472. In the MS. this epigram is followed by ten more lines which are very corrupt, but which seem to have been inscribed below a relief representing a human skeleton. Probably this relief and inscription were carved on the same tomb with the six lines above, and so the whole was transcribed as a single epigram into the Anthology.

l. 1. πρὸς ἠῶ, to the dawn of birth.

l. 2. εἰς Ἀΐδην, stretching onwards through the realm of death. Cf. Simonides Amorg. *fr.* 3, Bergk, according to the generally accepted reading, πολλὸς γὰρ ἡμῖν ἐς τὸ (ἐστί in Stobaeus) τεθνάναι χρόνος.

l. 3. For the expression cf. Aristoph. *Vesp.* 213, τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;

l. 4. Τοῦ ἀνθρωπίνου βίου ὁ μὲν χρόνος στιγμή, says Marcus Aurelius, ii. 17; he also uses the phrase ὁ χαμαὶ βίος, vii. 47. For the different uses which may be made of the doctrine it is interesting to compare Plutarch *de Educatione Puerorum*, c. 17, where the tempter says to the young man, στιγμὴ χρόνου πᾶς ἐστιν ὁ βίος· ζῆν καὶ οὐ παραζῆν προσήκει, with the *Consolatio ad Apollonium* c. 17, where it is used as an argument against excess of grief: τὰ γὰρ χίλια καὶ τὰ μυρία, κατὰ Σιμωνίδην, ἔτη στιγμή τις ἐστὶν ἀόριστος, μᾶλλον δὲ μόριόν τι βραχύτατον στιγμῆς.

XXVIII. *Anth. Pal.* xi. 209.

l. 4. ἀναλύειν or ἀναλύεσθαι, to weigh anchor, is used of setting out on a journey generally, and is frequently applied in sepulcral inscriptions to the journey of death (*e.g.* Kaibel, 340, 713). But this sense does not agree well with κείσῃ in the previous line, and perhaps it rather means 'dissolving', like διαλυόμενον in Ep. 37 *infra*.

XXIX. *Anth. Pal.* x. 60.

XXX. *Anth. Pal.* xi. 13.

l. 2. ὁ πορφύρεος, the πορφύρεος θάνατος of Homer.

l. 3. ὀπτήσας sc. by parching fevers. The three natural causes of death are enumerated, viz., decay of the tissues, and defect or excess of the humours.

XXXI. *Anth. Pal.* x. 58. Also attributed in one MS. to Lucian.

l. 2. The γυμνόν here has a further shade of meaning; 'seeing clearly and not through a veil how all things end.'

XXXII. *Anth. Pal.* x. 31. Attributed to Palladas in Plan.

XXXIII. *C. I. G.* 6745, Kaibel, *Epigr. Graec.* 1117 A. An inscription on a Hermes in the Museum at Bologna.

XXXIV. *Anth. Pal.* x. 124. Followed in the MS. by two fragmentary couplets on the advantages and disadvantages of having a wife and children, which have no connexion with it, and are rightly separated by Boissonade.

XXXV. *Anth. Pal.* x. 118. Attributed to Palladas in some copies of Plan.

l. 2. Compare the sophistical paradox in the *Euthydemus* of Plato, that it is impossible to learn what one does not know already, and hence impossible to learn at all.

ll. 3 and 4 are repeated in another anonymous epigram, *Anth. Pal.* vii. 339, with οὐδέν instead of ἦα.

l. 4. οὐδὲν καὶ μηδέν, *nihil et nihili:* cf. Eur. *Meleager*, *fr.* 20:

κατθανὼν δὲ πᾶς ἀνὴρ
γῆ καὶ σκιά· τὸ μηδὲν εἰς οὐδὲν ῥέπει.

It is unnecessary, and makes the καί very awkward, to connect οὐδέν with ἦα as Meineke proposes.

XXXVI. *Anth. Pal.* x. 85.

Cf. *King Lear*, IV. i:

As flies to wanton boys are we to the gods;
They kill us for their sport.

l. 1. θανάτῳ might be the dative either of the secondary object, 'for death', or of the agent, 'by death', but probably is the former.

XXXVII. *Anth. Pal.* x. 84.

Cf. Lucretius v. 226, and Munro's note there for parallel passages.

l. 3. πολυδάκρυτον MS.: and in *Il.* xvii. 192, Eustathius read μαχῆς πολυδακρύτου with υ short; but modern editors read πολυδακρύου there, and it is perhaps best to make the same change here.

l. 4. φερόμενον MS. Pal., συρόμενον Plan. φυρόμενον and φαινόμενον have also been suggested.

XXXVIII. *Anth. Pal.* x. 123.

l. 1. φύγοι MS., corr. Meineke.

l. 3. The thought in this couplet is expressed even more nobly in Menander, *fr. Hypobolimaeus*, 2:

τοῦτον εὐτυχέστατον λέγω
ὅστις θεωρήσας ἀλύπως, Παρμένων,
τὰ σεμνὰ ταῦτ', ἀπῆλθεν ὅθεν ἦλθεν ταχύ,
τὸν ἥλιον τὸν κοινόν, ἄστρ', ὕδωρ, νέφη,
πῦρ· ταῦτα κἂν ἑκατὸν ἔτη βιῷς, ἀεὶ
ὄψει παρόντα, κἂν ἐνιαυτοὺς σφόδρ' ὀλίγους,
σεμνότερα τούτων ἕτερα δ' οὐκ ὄψει ποτέ.

XXXIX. Theognis, *ll.* 425-428, Bergk. From these lines Sophocles took the famous passage in the *Oed. Col.* 1225-8:

μὴ φῦναι μὲν ἅπαντα νι-
κᾷ λόγον· τὸ δ' ἐπεὶ φανῇ
βῆναι κεῖθεν, ὅθενπερ ἥκει,
πολὺ δεύτερον ὡς τάχιστα.

XL. *Anth. Pal.* ix. 359. Also quoted by Stobaeus, *Flor.* xcviii. p. 533. This epigram was also assigned, according to the MS. Pal., to Plato the Comedian, and according to Plan. and Stobaeus to Crates the Cynic. A worthless Byzantine tradition ascribes this and the next epigram to Heraclitus, the weeping, and Democritus, the laughing philosopher. With the whole epigram cf. that of Julianus Aegyptius on the same subject, *supra* x. 10. Bacon's well-known translation of it was first printed in Farnabie's Ἀνθολογία Ἀνθολογίας, 1629.

l. 2. Besides its general sense of 'business', πρᾶξις is specially used to signify the collection of debts, and probably includes the latter meaning here.

l. 8. αἱ πολιαί sc. τρίχες: for the ellipsis cf. Ep. 8 *supra*, ἡ συνετή.

l. 9. ἦν ἄρα, 'there is then in the end'; the imperfect 'implying the actual result of antecedents prior in fact or in idea' (Madvig). The most striking example of this use is in the Aristotelian τὸ τί ἦν εἶναι, the essence which is antecedently in a thing as the necessary condition of its being that thing.

τοῖνδε δυοῖν corr. Brunck from MS. τοῖν δυοῖν. The ordinary reading, τοῖν δισσοῖν (from *l.* 9 of the next epigram) is not so good here, where the alternatives are about to be stated, as in the other epigram where it refers back to them as already stated here. In Stobaeus the line runs, ἦν ἄρα τῶν πάντων τόδε λώϊον.

XLI. *Anth. Pal.* ix. 360. See the notes to the last epigram.

l. 3. I do not know any other passage in classical literature where 'the beauty of nature' in the completely modern sense of the words is spoken of so explicitly.

XLII. *Anth. Pal.* x. 77. Another couplet follows in the MS.,

> Μᾶλλον ἐπ' εὐφροσύνην δὲ βιάζεο, καὶ παρὰ μοίρην,
> εἰ δυνατόν, ψυχὴν τερπομένην μετάγειν.

It weakens the epigram, if it is not a later addition.

XLIII. *Anth. Pal.* x. 73. Also attributed, with some verbal variations, to S. Basil in a MS. quoted by Boissonade, *Anecd. Gr.* ii. 475.

Τὸ φέρον (cf. τὸ φέρον ἐκ θεοῦ in Soph. *Oed. Col.* 1694) is hardly so much 'Fortune', though it includes this sense, as the stream of the world that carries all things along upon it. Like the ἀνέχου καὶ ἀπέχου of the Stoics, φέρε καὶ φέρου sums up the practical philosophy of the Epicureans. *Aequo animoque agedum magnis concede; necesse est*, Lucr. iii. 975.

Cf. also Montaigne, *Essais*, ii. 37, Suyvons de par Dieu, suyvons! Il meine ceulx qui suyvent; ceulx qui ne le suyvent pas, il les entraisne.

XLIV. *Anth. Pal.* x. 72.

It would be difficult to trace back to its first original the comparison, developed to its fullest extent by Shakespeare (*As You Like It*, II. vii.), of human life to a stage play. In one form or another it has probably existed ever since plays did, and it recurs again and again in all literatures. On the Globe Theatre in which Shakespeare played was inscribed the motto, *Totus mundus agit histrionem.* This form of the proverb may be traced back to two passages in John of Salisbury, *Fere totus mundus ex Arbitri nostri sententia mimum videtur implere*, and again, *Fere totus mundus juxta Petronium exercet histrionem*, the reference being to a snatch of verse in Petr. *Sat.* c. 80, beginning, *Grex agit in scena mimum.* Gataker on Marcus Aurelius, xi. 6, where life is

called ἡ μείζων σκηνή, quotes this epigram among many other passages, Greek and Latin, of which the most noteworthy are Plato, *Philebus*, 50 B, μὴ τοῖς δράμασι μόνον, ἀλλὰ καὶ τῇ τοῦ βίου ξυμπάσῃ τραγῳδίᾳ καὶ κωμῳδίᾳ: Seneca, *De tranquillitate animi*, c. 15, *verum esse quod Bion dixit, omnium hominum negotia similia mimicis esse*; and the dying words of Augustus in Suet. *Aug.* c. 99, *amicos admissos percontatus est, ecquid iis videretur mimum vitae commode transegisse.* There is a somewhat similar view of life, not as a play, but as a fair, in the fragment of the *Hypobolimaeus* of Menander already referred to in the note on Ep. 38 *supra*:

> πανήγυριν νόμισόν τιν' εἶναι τὸν χρόνον
> ὅν φημὶ τοῦτον, ἢ 'πιδημίαν, ἐν ᾧ
> ὄχλος, ἀγορά, κλέπται, κυβεῖαι, διατριβαί.

XLV. *Anth. Pal.* x. 76.

The thought is rather confusedly expressed, and the connexion of *ll.* 3 and 4 with the rest is not at once obvious. It appears to be this: death is often better than life just as poverty is than wealth, for life itself, if not informed by wisdom, becomes a misery just as great riches do, giving more trouble to keep than it is worth.

XLVI. *App. Plan.* 201, with the heading, εἰς Ἔρωτα ἐστεφανωμένον.

Compare with this epigram the next following it in the Planudean Anthology, *supra* vi. 1, and the notes there. Love in the other epigram says he is the son of a garden-nymph; here he denies this and claims heavenly parentage. Both epigrams are a protest against the sensuous view of Love. With this one cf. Plato, *Sympos.* 180, 181. But it foreshadows Dante as much as it recalls Plato.

l. 5. From the epigram of Theocritus, *supra* vii. 10, Ἁ Κύπρις οὐ πάνδαμος.

l. 10. The other virtues are Justice, Temperance, and Fortitude.

XLVII. *Anth. Pal.* xi. 300.

Cf. Plato, *Phaedo*, 67 E, τῷ ὄντι ἄρα οἱ ὀρθῶς φιλοσοφοῦντες ἀποθνήσκειν μελετῶσι, καὶ τὸ τεθνάναι ἥκιστ' αὐτοῖς ἀνθρώπων φοβερόν: and 80 E, ἐὰν [ἡ ψυχὴ] καθαρὰ ἀπαλλάττηται, μηδὲν τοῦ σώματος ξυνεφέλκουσα, ἅτε οὐδὲν κοινωνοῦσα αὐτῷ ἐν τῷ βίῳ ἑκοῦσα εἶναι, ἀλλὰ φεύγουσα αὐτὸ καὶ συνηθροισμένη αὐτὴ εἰς αὑτήν, ἅτε μελετῶσα ἀεὶ τοῦτο—τοῦτο δὲ οὐδὲν ἄλλο ἐστὶν ἢ ὀρθῶς φιλοσοφοῦσα καὶ τῷ ὄντι τεθνάναι μελετῶσα ῥᾳδίως—ἢ οὐ τοῦτ' ἂν εἴη μελέτη θανάτου;

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